

# THE DIAPASON

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## TITUS HAS HOLTkamp AT NEW CHRIST CHURCH

### MOVABLE POSITIV DIVISION

New Cincinnati Building of Contemporary Design Opened Palm Sunday—  
B Minor Mass May 12 Is First Musical Service.

A new three-manual Holtkamp organ in the new Christ Church, Cincinnati, Ohio, was dedicated by the bishop of Southern Ohio April 14. The new edifice is built on a site occupied since 1835 by Christ Church, one of the outstanding thriving downtown parishes in the country.

The building, of Indiana limestone and brick, is basically contemporary in design, with touches of Gothic thought. The organ was designed and executed by Walter Holtkamp in consultation with Parvin Titus, organist and choirmaster, and is placed in a gallery on the north wall; two of its bays look over the choir and two into the nave. Its three manuals control four divisions, the choir being playable from the positiv or swell manuals. The positiv is mounted on a wheeled carriage so that it may project over the rail of the organ gallery, or it may be moved back to allow space for a few instrumentalists. The movable console is in the second bay overlooking the choir, which will be seated entirely on the side of the chancel opposite the organ for all but very large services.

The Casavant organ in the old church building was given to St. Andrew's Church, Cincinnati.

To conclude the annual series of musical services and to bring to fruition the objective set many years ago for the first musical service in the new building, the choirs of Christ Church, augmented by some of its alumni, sang the entire Bach B minor Mass May 12. Mr. Titus conducted an orchestra of thirty musicians from the Cincinnati Symphony Orchestra with Elvera Thompson, associate organist, at the console. A supper intermission preceded the beginning of the Credo.

The stoplist of the new installation is as follows:

#### GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Flute, 8 ft., 61 pipes.  
Gedackt, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Quinte, 2½ ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Scharf, 3 ranks, 183 pipes.  
Bombarde, 16 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.

#### POSITIV ORGAN.

Copula, 8 ft., 56 pipes.  
Praestant, 4 ft., 56 pipes.  
Rohrflöte, 4 ft., 56 pipes.  
Nazard, 2½ ft., 56 pipes.  
Octava, 2 ft., 56 pipes.  
Blockflöte, 2 ft., 56 pipes.  
Tierce, 1½ ft., 56 pipes.  
Sifflöte, 1 ft., 56 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Cromorne, 8 ft., 56 pipes.

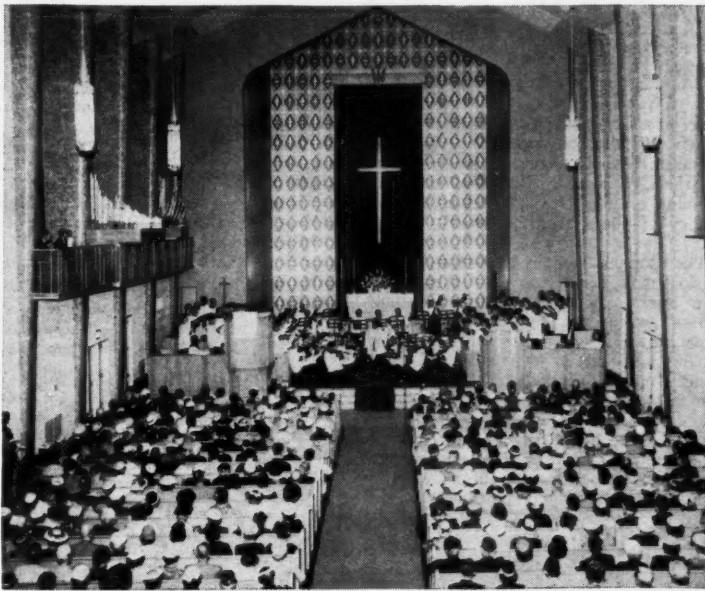
#### SWELL ORGAN.

Geigen, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Gambe, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Bourdon, 4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Quinte, 1½ ft., 61 pipes.  
Cymbal, 3 ranks, 183 pipes.  
Basson, 16 ft., 61 pipes.  
Fagott, 8 ft., 61 pipes.  
Rohrschalmey, 4 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Dulciane, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Flute Celeste, 8 ft., 56 pipes.

## B MINOR MASS AT NEW CINCINNATI CHURCH



Fugara, 4 ft., 61 pipes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Flautino, 2 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL ORGAN.

Polyphone, 32 ft., 1 pipe.  
Principal, 16 ft., 32 pipes.  
Quintadena, 16 ft.  
Soubasse, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Flauto Dolce, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Nachthorn, 4 ft., 32 pipes.  
Mixture, 3 ranks, 96 pipes.  
Cornet, 32 ft., 179 pipes.  
Posaune, 16 ft., 32 pipes.  
Bombarde, 16 ft.  
Basson, 16 ft.  
Trumpet, 8 ft., 32 pipes.  
Schalmey, 4 ft., 32 pipes.

## JOHN COMPTON DIES; NOTED BRITISH ORGAN BUILDER

John Compton, distinguished British organ builder, died at Ealing April 6 in his 84th year. He was born in Leicester-shire and was educated at King Edward's School, Birmingham. After apprenticeship in Birmingham he served with firms in Sheffield and Nottingham, entering business for himself in 1902. He was a prominent builder until his retirement in 1953.

Failing to catch the last boat from Capri for English nationals, Mr. Compton remained in Italy as a prisoner-of-war for three years in the early 1940's. While there he restored ancient organs in five churches.

Mr. Compton was a founder-member of the Organ Club and a member of the council of the Incorporated Society of Organ Builders.

## SPRING CHORAL FESTIVAL HELD IN CHICAGO CHURCH

The spring festival choral service was held May 26 at the Fourth Presbyterian Church, Chicago. Dr. Barrett Spach conducted the sixty-voice choir and a twenty-two-member chamber orchestra and Gerald Crawford was at the organ. The program, made up of music of the period culminating in Bach and Handel, was as follows: Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude; "Praise Ye the Lord, the Almighty," Bach; Cantata, "Command Thine Angel to Appear," Buxtehude; "O Sing unto the Lord," Purcell; Cantata, "O Jesus Christ, My Life and Light," Bach; Violin Sonata in D major, Handel; Magnificat in C major, Pachelbel.

FELIX F. SCHOENSTEIN & Sons, San Francisco, Cal., has been appointed Pacific coast representative of Austin Organs, Inc., succeeding the late J. B. Jamison.

## GUILMANT SCHOOL HOLDS ITS 56th COMMENCEMENT

The fifty-sixth annual commencement exercises of the Guilman Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York City, June 3. The Rev. John O. Mellin presided and presented the diplomas.

After the processional, Guilman's "Marche Religieuse," played by Anna Shoremont Rayburn, Genoveva de Artega was heard in Bach's Toccata and Fugue in D minor and Jacqueline McCormack in Mozart's Fantasie in F minor. Finale, Vienne's Symphony 1, Allegro Maestoso, Mendelssohn's Sonata 3, and Fugue, Sonata on the 94th Psalm, Reubke, were played by Robert Montgomery, Ethel Marie Eaton and Sibyl Komminos, respectively. Carolyn Hawkins played "Les Rameaux," Langlais, for the recessional.

The summer session of the school will open July 1 with Margaret Hillis conducting master classes in choir training. The fifty-eighth year of the school begins in October.

## DIEMER WRITES CANTATA FOR 100th YEAR OF CHURCH

To honor the centennial year of the Central Presbyterian Church, Kansas City, Mo., Emma Lou Diemer, its organist, wrote an especially commissioned cantata, "From St. Chrysostom" for mixed chorus, solo and organ. The work had its first performance May 23 as part of the church's centennial observances. Henry L. Cady directed.

Miss Diemer recently won the St. Mark's Church competition, as reported in THE DIAPASON for June. She is a graduate of the Yale University school of music, earning her M.A. there in 1950. She went to Belgium on a Fulbright award in 1952-53. She won the Mu Phi Epsilon award in 1955 and the Delta Omicron in 1956.

## FLORIDA ORGAN BUILDER PASSES AT JACKSONVILLE

Eugene Martin Binder, 77, retired organ manufacturer, died May 22 at his home in Jacksonville, Fla. A native of Germany, Mr. Binder came to this country in 1910 and founded the Wirsching-Binder Organ Company in Salem, Ohio. This company later merged with the M. P. Möller Company, with which Mr. Binder was associated for thirty-five years, thirty-two as the company's southeastern representative. He was the third generation of his family to engage in organ building. His widow survives him.

## EASTERN N. Y. CHAPTER HOLDS A.G.O. REGIONAL

### TRI-CITIES ACT AS HOSTS

Extensive Convention Features Recitals by Craighead, Cochereau and Tidmarsh—Bingham and Baldwin Give Lectures.

By CAROLYN EYCLESHERMER

For the first time in its existence of thirty-seven years, the Eastern New York Chapter of the A.G.O. was host for a regional convention May 6-8 in the tri-city area of Albany, Schenectady and Troy. A total of about 125 persons was in attendance. The fruit of two years of careful planning and preparation was a choice calendar of events. Each program adhered to its scheduled time in the agenda, and yet there was no sense of "pressurized" attendance. Three days of lilted spring weather garnished the occasion which, according to a number of out-of-towners, should have lasted for another three days.

Official registration began Monday morning at convention headquarters in the lobby of Albany's Hotel Sheraton Ten Eyck. The student competition was held in St. Paul's Episcopal Church, Albany. The three-manual E. M. Skinner organ revealed a many-sided nature under the fingers of the eight young organists who participated in this event. The winner was Ray Pylant Ferguson, gifted pupil of Arthur Poister at Syracuse University. Second in the competition was Janice Slump, pupil of Claire Coci. Honorable mention was given to Ralph Kneecream, also a pupil of Claire Coci. The judges were Professor John Bainbridge, Walter N. Hewitt and Dr. Elmer A. Tidmarsh.

Following a refreshment period at the hotel, conventioners moved to historic St. Peter's Episcopal Church. Here a service of choral evensong was held. Music was under the supervision of Judson Rand. Organist for the prelude was H. Wellington Stewart, dean of the host chapter. The male choristers, in blue and white vestments, sang Tallis' Magnificat and two motets: "Why Fumeth in Sygth?" and "If Ye Love Me." Smoothness characterized both their tonal blends and fluid feeling for phrase. The organ postlude was played by Clarence Hollister.

A free period permitted delegates to become better acquainted with old and new-found friends. Many enjoyed the surroundings of the state capitol, resplendent with its famous tulips.

Monday evening a large audience eagerly awaited the opening strains of Dupré's G minor Prelude and Fugue played by David Craighead on the new Aeolian-Skinner organ in Albany's Cathedral of All Saints. His program continued with: Buxtehude's "How Brightly Shines the Morning Star," Mozart's Andante in F, Bach's Prelude and Fugue in D, Sowerby's Carillon, Scherzo from Vienne's Symphony 2 and Willan's Introduction, Passacaglia and Fugue.

Despite the lateness of the Monday night "afterglow" session at the hotel, a goodly number of delegates attended the chapter deans' breakfast at 8:30 a.m. Tuesday. Later a "coffee caucus" in the guild room at St. Peter's parish house launched delegates on a brief expedition to the Cathedral of the Immaculate Conception, Albany. Here a recital was performed on the three-manual Möller organ by John Fitzgerald, cathedral organist. His choice of program was particularly appropriate to the stalwart Gothic building, including works by Franck, St. Martin, Benoit, Nieland and Andriessen.

By noon conventioners were being served a luscious luncheon in the friendship house of Albany's First Lutheran Church. An hour later they repaired to the church proper where Dr. Seth Bingham discussed the subject of "Modern Composition and Church Music."



The coda to Dr. Bingham's talk was an open discussion period. After this delegates headed for the magnificent Gothic stone church, Trinity Methodist of Albany. Here Ray Ferguson, winner of the regional student competition, played one of the most stimulating recitals of the convention. His program included: Prelude and Fugue in D, Bach; Three Schübler Chorales, Bach; Prelude and Fugue in G minor, Dupré; "Elegie," Peeters, and "God among Us," Messiaen.

Delegates returned to the guild hall in St. Peter's parish house to hear an unusual program by the Albany Academy for Girls recorder society under the direction of Clarence Hollister. Clad in their green school uniforms, the ensemble consisted of eighteen girls playing Johannes Adler instruments. The pristine, yet hardy, tones of the recorders were heard to delightful advantage. The featured soloist, Judith Brasure, was a soprano about 13 years old.

One of the most anticipated events of the convention occurred in St. Peter's Episcopal Church when Pierre Cochereau performed a recital for a near-capacity audience. He played pieces by Couperin, Bach, Franck, Widor, Vierne, Fleury and St. Martin. The "piece de resistance" came when M. Cochereau improvised an organ work of immense scope on two themes. In three movements, this inspired music encompassed the most vivacious use of harmony, form, rhythm and registration.

An important and utilitarian event was the widely-publicized choral festival service at the Cathedral of All Saints Tuesday evening. A large audience gathered to hear the preludial recital by the cathedral organist, George W. Bayley: Pachelbel's D minor Toccata, the Adagio from Widor's Symphony 6, Clerambault's Basse de Trompette and Franck's Chorale in E. Organist for the service was Helen R. Henshaw, F.A.G.O., who also served as chairman of the festival program. The organ offertory, Buxtehude's Prelude, Fugue and Chaconne, was played by Miss Betty Valenta, A.A.G.O. Mrs. Ruth Bullock rendered the organ postlude: Bach's Fugue in E flat. Dr. Elmer A. Tidmarsh directed the volunteer chorus of about 200 voices drawn from more than thirty area churches. The service included ten anthems: "At the Name of Jesus," Vaughan Williams; "To Shepherds Fast Asleep," Davis; "Lo! How a Rose E'er Blooming," Praetorius; "March of the Wise Men," Gaul; "For All the Saints," Vaughan Williams-Ley; "I See His Blood upon the Rose," Robertson; "Ye Sons and Daughters," Thiman; "With Quiet Heart," Scherer; Agnus Dei, Lassus; "Hallelujah," "Messiah," Handel. The aim of this program was to provide a repertory of anthems potentially useful to the average church choir. The stirring performance of this music more than proved its value. Not generally known was the fact that as a unit the chorus had experienced only three widely-spaced rehearsals.

The parish house of St. George's Episcopal Church, Schenectady, was the scene for Wednesday's opening event. Delegates heard John Baldwin's talk and demonstration on choir rehearsal techniques. Mr. Baldwin, a professor of music at Hamilton College, exhibited at once the qualities of dynamic leadership he advocated as essential to the fully equipped choir director. After a discussion period conventioners adjourned across a courtyard to the church. The air of early Colonial days still prevails in this church founded in 1735. Duncan Trotter Gillespie, A.A.G.O., demonstrated the three-manual Aeolian-Skinner organ. Outdoors again, delegates wended their way through an ancient graveyard and by means of a gate-hole in the fence found themselves directly in front of Schenectady's First Presbyterian Church. In a spacious white sanctuary, Mrs. Hubert L. Hayes, church organist, demonstrated the four-manual Casavant installed in 1954.

Another walking tour brought conventioners to the Y. W. C. A. where a buffet luncheon was heartily consumed by all. At the First Methodist Church one of the most enjoyable surprises of the convention took place. Under the direction of Stanley Lansing (organist at First Methodist) the Mount Pleasant High School choir sang a program of ten numbers, nine of them a cappella! The vigor, enthusiasm and assurance with which

### I. C. O. Coverage

*A complete on-the-spot account of the international congress of organists in London July 27 through Aug. 2 will appear in THE DIAPASON for September.*

#### LOVELACE GUESTS AT IOWA CHURCH MUSIC WORKSHOP

A workshop in church music was held June 24-28 at Morningside College, Sioux City, Iowa. The guest staff member was Dr. Austin C. Lovelace, First Methodist Church, Evanston, Ill., who conducted work in choir and organ techniques and repertory and played a recital to close the course.

these fifty-seven youngsters responded to their director was a most stimulating experience of the convention. The program included: Gibbons, Leisring, Three Negro spirituals, Wilhousky, Johnson, "Hospodi Pomilui," Thompson's "Alleluia" and a medley of tunes from Rodgers' "Carousel."

The spacious campus of Union College marked the next stop in Schenectady. The warm afternoon became a remote memory within the long airy corridors of Hale House. Here refreshing punch and cookies were served to an informal gathering. Within a half-hour delegates began to stroll out to the college chapel to hear Dr. Elmer A. Tidmarsh. He has performed more than 650 recitals on this three-manual Casavant. His program of French music began with three works by Langlais. The second portion was devoted to five of Dupré's "Stations of the Cross." His keen musicianship was further revealed in Widor's Symphony 5. The program closed with Ole Bull's "The Shepherd Girl's Sunday."

A quick auto trip sixteen miles east and across the Hudson River brought a number of delegates to St. John's Episcopal Church in Troy. A brief but effective service of evensong was held here. The church organist, H. Wellington Stewart, played McKinley's "The Day Thou Gavest" and Bach's "Dorian" Toccata on the new three-manual Aeolian-Skinner. The Rev. Bradford H. Burnham, rector of St. John's and chaplain of the host chapter, was the officiant.

By 7 p.m. an assembly was exploring the interior of Troy's First Baptist Church. Here was held the final dinner event of the convention. Delegates then walked to Troy's renowned Music Hall, whose acoustical properties are so rich and perfect it has won the respect and praise of many musical greats, including Paderewski, Hofmann and Rachmaninoff. Guilman performed the dedicatory recital on the three-manual Odell organ situated above the stage. The "gala concert" began with John Baldwin's rendition of a short but vigorous Fanfare by Roger Hannay. Under the direction of Edgar Curtis, the Tri-City Symphony joined with Mr. Baldwin in Handel's Concerto 5 in F. Mr. Baldwin handled the tracker action of the old organ with marvelous ease! Four Motets by Hovhanness brought to the stage the Capital Hall Choral Society of Albany. About sixty-five voices in all moved as one great instrument at the bidding of their director, Judson Rand. The orchestra was heard in Haydn's "Oxford" Symphony. Following intermission Mr. Baldwin returned to the organ to perform a recent composition by Dr. Norman Coke-Jephcott, who was present in the audience, "Fugued Final." The orchestra joined Mr. Baldwin in the premier performance of Roger Hannay's Concertino for organ and strings. Though more agitated, the spirit of this music was vaguely reminiscent of Barber's Adagio for strings. The orchestra and choral groups combined forces for the final offering: a thrilling performance of the Easter Cantata by Hovhanness. Mrs. Doris Clark was the soprano soloist in this absorbing work.

The earnest efforts of many people were responsible for the success of the Eastern New York convention. If it accomplished nothing else, it rejuvenated the life of the host chapter and awakened local interest in the aims and achievements of church musicians.

#### THE DIAPASON

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A new three-manual Schlicker organ has been completed in the First Lutheran Church, Dayton, Ohio. The specification was drawn up by Herman L. Schlicker in cooperation with Paul Ray Jones, organist of the church. The kronpositiv and choir divisions are playable from the same manual. Some pipes from the former organ were included after complete revoicing.

The church, founded in 1839, has long had an outstanding musical program; Henry A. Ditzel was organist from 1902-1946. The church is celebrating its fiftieth anniversary in the present building. Dedication services for the organ and new chancel furnishings were held April 7; Mr. Jones played a recital April 28, using works by Couperin, Walther, Bach, Handel, Franck and Karg-Elert; a program with the Dayton Chamber Music Society is scheduled for November, and E. Power Biggs will play Dec. 1.

The stoplist:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Sptzflöte, 4 ft., 61 pipes.  
Quint, 2 2/3 ft., 61 pipes.  
Schwegel, 2 ft., 61 pipes.  
Mixture, 4-6 ranks, 330 pipes.  
Chimes, 21 notes.

KRONPOSITIV ORGAN.

Quintadena, 8 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Principal, 2 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Sifföte, 1 ft., 61 pipes.  
Scharf, 3-4 ranks, 232 pipes.  
Krummhorn, 8 ft., 61 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 61 pipes.  
Gross Gedeckt, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Principal, 4 ft., 61 pipes.  
Traversflöte, 4 ft., 61 pipes.  
Nasat, 2 2/3 ft., 61 pipes.  
Waldflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Mixture, 3-4 ranks, 232 pipes.  
Fagott, 16 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Schalmey, 4 ft., 61 pipes.  
Tremolo.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.  
Dolce, 8 ft., 61 pipes.  
Dolce Celeste, 8 ft., 49 pipes.  
Muted Viol, 8 ft., 61 pipes.  
Gedeckt Pommer, 4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Terzian (T. C.), 2 ranks, 98 pipes.  
Terz-Cymbel, 3 ranks, 183 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp, 49 notes.  
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.  
Principal, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintadena, 16 ft.  
Principal, 8 ft., 32 pipes.  
Quintadena, 8 ft.  
Choralbass, 4 ft., 32 pipes.  
Quintadena, 4 ft.  
Rauschpfeife, 2 ranks, 64 pipes.  
Mixture, 4 ranks, 128 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagott, 16 ft.  
Trumpet, 8 ft., 12 pipes.  
Schalmey, 4 ft., 32 pipes.

ORTLIP CONDUCTS CIVIC  
CHORUS IN CHATTANOOGA

Stephen J. Ortlip, M.A., M.S.M., A.A.G.O., directed the Chattanooga Civic Chorus with orchestra in two performances this season. In December a program included the Christmas portion of "The Messiah" and the premier performance of Arthur Plettner's "Christmas Fanfare." The spring concert featured portions of Brahms' Requiem, Gabrieli's "In Ecclesiis" and other antiphonal works, using brass choir, and concluding with Mabel Daniels' "Exultate Deo."

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## MIDWEST REGIONAL HELD AT COLUMBIA, MO.

### SEVEN STATES REPRESENTED

Hometown of Missouri "U" and Stephens College Is Host to Three-day Convention — Varied Programs, Lectures, Panels Heard.

By NESTA LLOYD WILLIAMS

For the first time in its history the Central Missouri Chapter was host to a regional convention in Columbia June 5-7. Delegates were present from South Dakota, Minnesota, Iowa, Illinois, Kansas, Louisiana and Missouri. Perry Parrigin, University of Missouri, was general chairman; Dean William C. Bedford, Christian College, was program chairman, and Mrs. Arthur Lang was business manager. Mrs. Owen Wise served as hospitality chairman and Mrs. Frank Cipolla as contest chairman.

The convention began Wednesday morning in the Missouri Methodist Church with the regional contest. Six students took part and the winner was Verle Larson of Des Moines, a pupil of Russell Saunders, Drake University. Josephine Krussell, pupil of Robert Glasgow of MacMurray College, won second place. The judges were Dr. Oswald G. Ragatz, A.A.G.O., University of Indiana; Robert Clark, Baker University, and Mrs. Cipolla, Christian College.

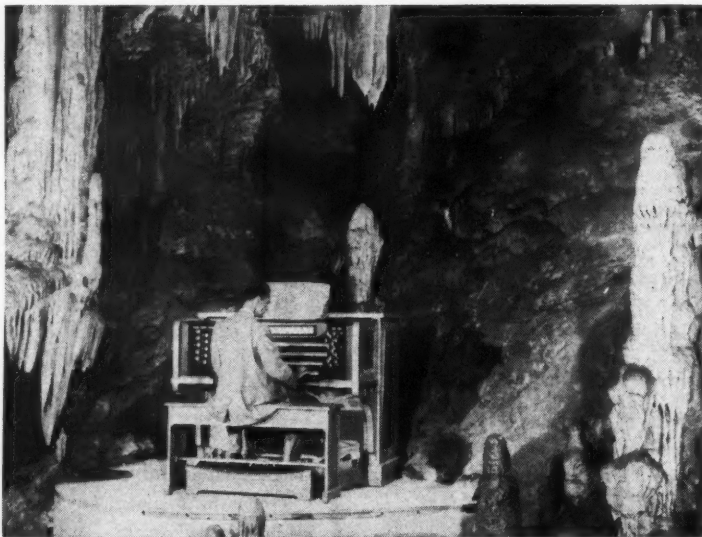
There was a panel Wednesday afternoon on organ design and acoustics with Dr. Ragatz as chairman. W. R. Brummer, Thomas V. Potter, Frank Green and George Gates took part as representatives of various organ companies. The audience as well as the members of the panel kept up a lively discussion of such problems as maintenance work, tonal design, with special reference to the use of a sixteen-foot stop in the manuals, reverberation and echo in the nave of the church, etc.

At dinner the regional chairman, Howard Kelsey, was introduced by the dean of the chapter. He read a cordial telegram from President Elmer and introduced the deans and state chairmen present. Next the delegates went to the First Baptist Church to hear the first recital of the convention played by Robert Glasgow on the three-manual Möller organ. The church was well filled by an enthusiastic audience; this was the first recital on the new organ. Mr. Glasgow played a varied program which showed off the resources of the instrument well. The pieces played were by Daquin, Alain, Bach, Franck, Bohnhorst and Vierne. The piece "The Winter Is Past" by the late Frank Bohnhorst was of special interest to the chapter as the composer was a former dean. The whole recital was exceptionally well played and showed great contrasts in registration. After the recital the women of the Baptist Church gave a reception in the student center honoring the recitalist and the delegates.

Thursday morning the delegates had an opportunity to hear the new Aeolian-Skinner organ in the Stephens College chapel, designed by Saarinen. Russell Saunders and Robert Clark gave a joint recital of organ music well suited to this type of organ. Mr. Saunders included works by Walther, Bach and Pepping and ended with Messiaen's "Ouburst of Joy." Mr. Clark played pieces by Scheidt, Bach, Hindemith and Langlais. Professor Andrew Minor of the University of Missouri commented in the *Columbia Missourian* that "Mr. Saunders is a skilled organist with a reliable technical and rhythmic control . . . Mr. Clark's performance showed a sure technique and excellent musicianship . . . The entire program was stimulating both from the standpoint of the music chosen and the high standard of performance." This was followed by a concert of ancient music by members of the Stephens College music department under the direction of Dr. Heinz Arnold, F.A.G.O., chapel organist and harpsichordist. Irwin Umlauf, tenor; Sylvia Sherman, oboe; Paul Topper, violin; Elizabeth Topper, viola, and Eula Simmons, cello, took part. The whole program, from Dunstable to Scarlatti and Mozart, was much enjoyed by the audience and provided a fine contrast to the joint recital preceding it.

In the afternoon the program was given

## "ORGAN" IN VIRGINIA CAVERNS



THE CAVERNS OF LURAY, Va., now house a stalactite "organ" designed and built by Leland W. Sprinkle. Mr. Sprinkle conceived the idea of making a musical instrument out of the stalactites when his young son bumped his head against one. Conquering many problems, Mr.

Sprinkle has built a four-manual instrument, controlling plungers which strike the stalactites. These were tuned by grinding with aluminum oxide sanding discs. The console, which is equipped with an automatic player, was built by the Klann Organ Supply Company.

in the Missouri Methodist Church. Mr. Lemonds of the Second Presbyterian Church, Kansas City, gave a demonstration and rehearsal with his youth choir. The next hour he gave a lecture on the subject, "Youth choirs: a week-day religious education program." The choir and its director, in vestments, gave a fine performance. This was followed by a short recital by the winner of the contest, Verle Larson. He played the first two movements of Sonata 2, Hindemith, and Toccata in F major, Bach. An interesting contrast to the music of the morning and the early afternoon was a brilliant performance of music by DeLassus and G. Gabrieli by the University of Missouri brass choir, Frank Cipolla directing and Mr. Parrigin, organist.

The evening recital was given by Dr. Ragatz on the three-manual Reuter organ in the First Christian Church. Music by Buxtehude, Kerll, Zachau, Handel, Bach, Franck, Jepsen, Karg-Elert and Sowerby was represented on the program. The whole recital was played with distinction and with much contrast in registration. After the recital the music department of Christian College gave a reception in the church parlors for Dr. Ragatz and the delegates. In the Stephens College ballroom Mrs. Wise and her committee arranged for an informal gathering around the exhibits. The Wicks organ, set up for display purposes, was played by several. Josephine Krussell and Richard Foss played their contest and other pieces. Not to be outdone by the national demonstration on the "mighty" Paramount Wurlitzer, Mrs. Wise and Mr. Saunders had a "session" on the organ and the spinet.

The next morning's session was in the First Christian Church. Dr. Joseph A. Burns, F.A.G.O., Cedar Falls, Iowa, gave a lecture-recital on the organ music of Brahms. He traced the origin of the chorale prelude and the manner of playing this form on European organs. He also gave suggestions for the registration of each of the Brahms chorale preludes and analyzed the type each represented. Dr. Burns ended this interesting and informative session by giving a brilliant performance of Edmundson's Toccata on "Vom Himmel hoch." The delegates then adjourned to the student lounge in the church for a panel on "Music Education in the Church." Mr. Kelsey presided at the panel, which included two clergymen, Dr. Harold Bassage of Calvary Episcopal Church and Dr. Lee W. Shepard of the First Baptist Church; Dr. Leigh Gerdine, head of the music department of Washington University, and Mr. Lemonds. A number of topics were discussed by the panel and some of the delegates: the importance of training the child to worship, a critical attitude toward the theology of hymns as well as to the merit of their tunes and standards in church music, among others. One member remarked that if the level of the music in church is high there will be something in it for every one; if it is too low there will be nothing

## CITATION OF MERIT IS AWARDED TO GUILD

### PRESIDENT ELMER HONORED

National Association of American Composers and Conductors, Meeting in New York City, Bestows Important Tribute.

The National Association of American Composers and Conductors, meeting at the Waldorf-Astoria in New York City May 23, awarded a citation of merit to the American Guild of Organists. It reads as follows:

To the American Guild of Organists. This organization, founded in 1896, has some 15,000 members and more than 250 chapters in every state, the District of Columbia, Alaska, Hawaii and the Panama Canal Zone. Its members comprise the majority of organists and choirmasters of importance, who are accepted as members. After passing examinations, which I am told are quite taxing, these lead to the certificate of Associate (A.A.G.O.) and the higher certificate of Fellow (F.A.G.O.), also the certificate of Choir Master (Ch.M.).

Dr. Elmer was Warden of the Guild in 1943 and has been its National President since 1949. Through his untiring efforts, he has contributed in a significant manner to the development of the Guild, to win for it a place of importance in the music world.

The American Guild of Organists is today recognized as one of the outstanding associations of organists and choirmasters, not only nationally but internationally.

This summer, for example, Dr. Elmer will go to London, where he will participate in the International Congress of Organists from July 27 to August 2; he is one of its four Vice Presidents. The famous English composer, Dr. Ralph Vaughan Williams, is President of the Congress.

Dr. Elmer was honored in 1947, when Trinity College of London conferred upon him a Fellowship, the degree of F.T.C.L., and in 1956, when Illinois Wesleyan University made him a Doctor of Humane Letters. He is also a Vice President of New York's celebrated club of musicians, "The Bohemians," a member of the Executive Committee of the National Music Council and a member of the Board of Directors and the International Music Foundation.

Formerly active as an organist in the city's churches, Dr. Elmer has virtually devoted his whole life to the American Guild of Organists, which he joined in 1901, more than fifty years ago. Under his guidance it has successfully maintained high standards in organ and choral music in our churches.

A. WALTER KRAMER, Chairman,  
Committee of Awards.

## ST. BARTHOLOMEW'S HEARS SELDOM-PERFORMED MUSIC

A program of seldom-heard music was given April 10 at St. Bartholomew's Church, New York City, by Samuel Walter, organ, and Janet Wheeler, soprano. Organ works were: Prelude sur Chaque Ton and Agnus Dei, Missa "Cunctipontens," Attainant; Recit de Tierce en Taille, Dialogue and Fugue a Cinq, de Grigny; "Gott des Himmels und der Erden," E. Charles Merritt; Verses for the Nunc Dimittis, Friedell, and Toccata on "Leoni," Bingham.

Miss Wheeler was heard in these numbers: "Lord Jesus Christ!," "Prayers of Kierkegaard," Barber; "Vidit Suum," "Stabat Mater," Poulenc; "Pie Jesu," Lili Boulanger; "Geburt Maria" and "Geburt Christi," "Marienleben," Hindemith; "E Tenebris" and "Apparition," Walter, and "Speculum Vitae," Peeters.

Mr. Walter was heard in a recital at St. Thomas' Church on Palm Sunday, playing Dunstable, Loeliet, Telemann, Titcomb, Alain and Frank Bridge.

## HAROLD FUNKHOUSER DIES; ORGANIST AT YOUNGSTOWN

Harold Funkhouser, 68, one of the best-known organists in Youngstown, Ohio, died of cancer May 30 in a Youngstown hospital. Mr. Funkhouser retired in 1952 after more than thirty-eight years as organist and director of Rodef Sholom Temple. He also served as organist at various times for Trinity Methodist Church and the Memorial Presbyterian Church.

Mr. Funkhouser was born in Poland in 1889. He attended schools in Pennsylvania and was a premedical student at Hiram College when the first world war broke out. He served in front line hospitals until his health broke. He had never completely recovered.

A recognized organist since his college days, Mr. Funkhouser was also a poet with a number of publications to his credit.

in it for some. After all the best is none too good to glorify God.

The session closed Friday afternoon with an outstanding concert by the Washington University choir directed by Donn Weiss. Preceding the concert the delegates were allowed to witness the brief practice customarily preceding a performance of this sort. The program included music from the sixteenth to the twentieth centuries by Ingegneri, Schütz, Bach, Leisinger, Hassler, Gabrieli, Tschesnokoff, Gretchaninoff, Kodaly and Wykes. The composer of "Letter to the Night," Robert Wykes, was present to receive the applause of an appreciative audience. This concert was of decidedly professional calibre and was unaccompanied except for the composition by Mr. Wykes. It was a brilliant and enjoyable ending to the convention.

## AUSTRALIAN GIVES PROGRAM OF CONTEMPORARY MUSIC

The Sidney, Australia, sub-branch of the International Society for Contemporary Music sponsored a program April 29 in St. Andrew's Cathedral featuring Norman Johnston, organist, and the Oriana Singers under the direction of Mr. Johnston. Organ numbers included: Four Excerpts from "The Nativity," Messiaen; "The Hanging Garden" and "Litanies," Alain, and Variations on an Angevin Noel, Litaize. The choir sang these selections: Mass for Female Voices and Percussion, Thomson; "Ceremonial Psalm," Malcolm Arnold; "The Brazilian Psalm," Jean Berger, and "The Ascension," Bernard Naylor.

## MURPHREE TO VISIT EUROPE; PLAYS FOR SUMMER SCHOOL

Claude L. Murphree, F.A.G.O., played an all-Franck recital June 23 for the summer school session at the University of Florida in Gainesville. The week following he taught organ at the Southern Baptist summer assembly at Ridgecrest, N. C.

Mr. Murphree will spend the remainder of the summer in Europe, attending the I.C.O. in London, the Salzburg, Bayreuth and Edinburgh festivals and visiting Ireland, Norway, Sweden and Denmark.

## ADD ELECTRONIC CARILLON TO BOK TOWER CAST BELLS

The famous Bok Singing Tower at Lake Wales, Fla., is augmenting the music of its renowned cast bell carillon with an "Americana" electronic instrument built by the Schulermerich Company. The supplementary carillon will permit more frequent recitals for the enjoyment of the many tourists who visit the sanctuary every year.



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# HEART ATTACK FELS NEW JERSEY ORGANIST-TEACHER

Word has reached THE DIAPASON of the death April 11 in a North Adams, Mass., hospital of Robert D. Williams, 66, beloved Newburgh, N. Y., organist and music educator, after a heart attack.

Mr. Williams was born at Perth Amboy, N. J., Nov. 13, 1890, of a long line of shipbuilders. He studied in New York City, at the Royal College of Music in London, in Winchester, England, and with T. Tertius Noble. A professional organist from 1911, he was organist and choir-master in Newburgh from 1918 to 1947 and taught in the public schools there, largely as supervisor of music, until two weeks before his death.

Mr. Williams' varied choral conducting posts included the Saugerties Glee Club, the Mendelssohn Club of Kingston and fifty years with the Amphion Glee Club. He was guest conductor in many important music festivals and played hundreds of recitals in Vermont, New York, New Jersey and Pennsylvania. He designed and supervised the installation of a number of important church organs.

Mr. Williams is survived by a sister and a brother.

# ZUIDEMA LEAVES POST AT 70 AFTER 47 YEARS AT CHURCH

Alle D. Zuidema, who has missed but one Sunday service in his forty-seven years as organist-director at the Jefferson Avenue Presbyterian Church, Detroit, played his final service June 30 at the church. He is retiring two months after his seventieth birthday.

Dr. Zuidema will continue as dean of the Detroit Institute of Musical Art, with which he has been associated for thirty years.

Born in Holland, Mich., Dr. Zuidema's first church music experience began there at the age of 16. He played in several Detroit churches before becoming director at the Jefferson Avenue Church.

Dr. Zuidema studied at the Peabody Institute, Baltimore, and at the Chicago Musical College. Among his organ teachers were Clarence Eddy and Widor. His reputations as an organist and teacher is matched by his eminence as a musicologist.

# SUMMER WORKSHOP PLANNED FOR BALTIMORE IN AUGUST

A summer workshop for choirmasters, organists and choir singers will be held in Baltimore, Md., Aug. 18-25. On the faculty will be Richard Ellsasser, Norman Coke-Jephcott, James Allan Dash and Clyde Dengler. Emphasis will be placed on organ, choral and vocal repertoire and technique, conducting, chanting, A. G. O. examinations, children's choir problems and related subjects. Recitals, a choral concert, private instruction and social functions will round out the full week.

# J. B. JAMISON



J. B. JAMISON (shown as he appeared in earlier years), recognized authority on organ design, died May 29 at his home in Los Gatos, Cal., at the age of 74. Mr. Jamison was born in Greensburg, Ind., and at an early age turned his interest to the organ.

In 1913 Mr. Jamison sold his first organ. It was a Hook & Hastings and it went into a theater! In 1920 he joined the staff of the Estey Organ Company and remained there a number of years. In 1933 he went to the Austin factory and he has been connected with the Austins since that time except during the brief interim between the dissolution of the old Austin Organ Company and the organization of the new Austin Organs.

Mr. Jamison was always the student, ever searching for further development and improvement of the instrument. He was widely read and well informed on all phases of art and music. Last year he made an extensive eight-month tour of Europe devoted to the study of instruments on the continent.

In the last years of his life he was the author of a book on organ design, which is the summation of his studies. This book, entitled "Organ Design and Appraisal," was completed shortly before his death and is now being published by H. W. Gray & Company. He was a frequent contributor of articles to THE DIAPASON since 1931.

RADIO BROADCASTS in Germany in May and June programmed a number of choral works by contemporary Hugo Distler, including his "Choralpassion," his cantata "An die Natur," his motet "Der Totentanz" and his "Mörke-Chorliederbuch."

A RECITAL for the benefit of the organ repair fund was given at the Second Reformed Church, Astoria, Long Island, May 24. Clifton Steere, tenor, was accompanied by Robert Perry.

# CHORISTERS GUILD OFFERS CHILDREN'S WORK SEMINAR

The Choristers Guild, a national organization of children's choir directors and others interested in the development of children's choirs, offers a seminar in methods techniques and materials in Washington, D. C., July 22-27. Classes will be held at the Church of the Epiphany, where Adolf Torovsky is organist and director. A feature of the seminar is a class in handbells, which have become very popular. The faculty is a distinguished one and consists of: Ruth Krehbiel Jacobs, children's choir methods and training; Mable Boyter, music education for the primary child; Margaret Kendrick, child psychology, and Nancy Poore Tufts, handbells.

# ANNUAL MAY SERIES GIVEN AT ST. MARY THE VIRGIN, N. Y.

The annual May Monday evening recitals were given again this year at the Church of St. Mary the Virgin, New York City. Edward Linzel played May 6 and 20, programming works by Vivaldi, Bach, Franck, Widor, Marchand, Langlais and Duruflé. Ernest White played May 13 and 27, playing Couperin, Weckmann, Buttstedt, Strungku, Walther, Bach, Dandrieu, Böhm, Hanft, Lübeck, Kellner and Franck.

Dupré's settings of the Vespers of the Blessed Virgin were played at the vesper service May 12. His setting of the Magnificat was played for the prelude.

# CHOIR FESTIVAL MARKS 50 YEARS OF LA JOLLA CHURCH

As an event in the fiftieth anniversary observances at the Episcopal Church of St. James-by-the-Sea, La Jolla, Cal., the Rev. W. James Marner, organist and choirmaster, directed his choirs in a festival June 5. The four choirs sang separately and together and the program included: "Jam Lucis," Plainsong; "Seek Ye the Lord," Roberts; Vesper Hymn, Bortniansky; "Praise We Our God," Vulpius; "Panis Angelicus," Franck; "The Holy City," Adams; "Fierce Was the Wild Billow," Noble; "Springs in the Desert," Jennings, and "And the Glory of the Lord," "The Messiah," Handel.

# ALMUNI OF TRINITY CHOIR HOLD 35th ANNUAL MEETING

The Trinity choir alumni association held its thirty-fifth annual service at Trinity Church June 9. The present choir of men and boys sang from the choir stalls in the chancel and the vested alumni occupied the front pews of the center aisle. Medals were given to choir boys with outstanding records. Dr. George Mead, president of the association, conducted the music. The annual alumni dinner was held at St. Luke's Chapel.

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# CHURCH IN ROCHESTER, MINN., TO HAVE MÖLLER NEW EDIFICE BEING BUILT

First Methodist Constructs Building  
of Contemporary Design—Large  
Three-manual Instrument to Be  
Completed in 1958.

The First Methodist Church of Rochester, Minn., will have a three-manual Möller organ in its new structure of contemporary design to be completed in 1958. Also included in the building schedule are an educational unit, a chapel and rehearsal rooms.

A feature of the church will be a slab glass window forty feet high and twelve feet wide directly above the altar. The organ chambers will be located at either side of this window and will speak directly into the nave.

The design of the organ was drawn up by Harry O. Iverson of the Möller Company and Harry Sweitzer, minister of music at the church.

The stoplist:

## GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Koppelflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Chimes (prepared for).  
Tremulant.

## SWELL ORGAN.

Flute Conique, 16 ft., 56 notes.  
Hohlflöte, 8 ft., 68 pipes.  
Viole de Gambe, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 56 pipes.  
Flute Conique, 8 ft., 85 pipes.  
Geigen Principal, 4 ft., 68 pipes.  
Flute, 4 ft., 12 pipes.  
Nazard, 2½ ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Plein Jeu, 3 ranks, 183 pipes.  
Hautbois, 16 ft., 56 notes.  
Trumpet, 8 ft., 68 pipes.  
Hautbois, 8 ft., 68 pipes.  
Clarion, 4 ft., 12 pipes.  
Vox Humana, 8 ft. (prepared for).  
Tremulant.

## CHOIR ORGAN.

Dulciana, 16 ft., 24 pipes.  
Viola, 8 ft., 61 pipes.  
Flauto Traverso, 8 ft., 73 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Principal, 4 ft., 73 pipes.

Spitzflöte, 4 ft., 73 notes.  
Nazard, 2½ ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Tierce, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

## PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon, 16 ft., 12 pipes.  
Contra Dulciana, 16 ft., 32 notes.  
Principal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Hohlflöte, 8 ft., 32 notes.  
Quint, 5½ ft., 32 notes.  
Choral Bass, 4 ft., 12 pipes.  
Flute Conique, 4 ft., 32 notes.  
Bombard, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.

## PAUL HAMILL RECEIVES NEW LONG ISLAND FACULTY POST

Paul Hamill, Ch. M., has been appointed to the music faculty of Woodmere Academy, Woodmere, L. I., N. Y. He leaves the First Congregational Church of Naugatuck, Conn., where he was minister of music. He received his Master of Arts degree from Wesleyan University, Middletown, Conn., June 9 where he studied composition with Richard Winslow and Gerald Jaffe.

Mr. Hamill received his Bachelor of Music degree from Boston University, where he majored in organ, studying with Frederick Johnson, George Faxon and Samuel Walter. He served four years in the United States Navy, directing the Navy choir at Bainbridge, Md., and later the choir at All Saints' Chapel, Jacksonville, Fla. He received a letter of commendation from the Secretary of the Navy for his service to the Navy's music program.

## PACIFIC BIBLE CHOIR TOUR EXTENDS EAST TO MICHIGAN

The a cappella choir of the Pacific Bible College, Portland, Ore., began a twenty-five-day, 5000-mile tour June 6. The thirty-seven-voice group, directed by Lauren B. Sykes, sang twenty-four concerts on the trip which extended as far east as Ohio and Michigan and included appearances at the international convocation of the Church of God in Anderson, Ind. The trip was made in the college's air-conditioned bus.

Earlier this year the choir made a Pacific coast tour extending south to the Mexican border.



Barry Byrne and Parks, Architects.

# ST. BENEDICT'S ABBEY ATCHISON, KANSAS

## GREAT ORGAN

Unenclosed

Quintaton	16'	61 pipes
Bourdon	8'	61 pipes
Salicional	8'	61 pipes
Principal	4'	61 pipes
Waldflöte	2'	61 pipes
Fourniture	IV Rks	244 pipes

## SWELL ORGAN

Gambe	16'	12 pipes
Gedeckt	8'	61 pipes
Gambe	8'	61 pipes
Dulciana	8'	61 pipes
Nachthorn	4'	61 pipes
Prinzippal	2'	61 pipes
Plein Jeu	IV Rks	244 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Oboe Schalmey	4'	61 pipes

## POSITIV ORGAN

Unenclosed

Quintflöte	8'	61 pipes
Rohrflöte	4'	61 pipes
Fugara	4'	61 pipes
Prinzippal	2'	61 pipes
Zimbel	II Rks	122 pipes
Cornet	II Rks	122 pipes

## ANTIPHONAL ORGAN

Prepared for in Console only

## PEDAL ORGAN

Violone	16'	32 pipes
Quintaton	16'	from Great
Gambe	16'	from Swell
Spitzprinzippal	8'	32 pipes
Violone	8'	12 pipes
Gambe	8'	from Swell
Spitzprinzippal	4'	12 pipes
Violone	4'	12 pipes
Sesquialtera	II. Rks	64 pipes

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Large Four-manual—Francis  
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The organ originally built by "Father" Willis in the 1860's for Albert Hall, Newport, England, and moved to the Town Hall, Huddersfield, in 1880 has been completely rebuilt by Henry Willis & Sons, Ltd., and provided with a new console. Francis Jackson, York Minster, was consultant and Henry Willis, III, prepared the new design.

The stoplist:

### GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.  
Open Diapason 1, 8 ft., 61 pipes.  
Open Diapason 2, 8 ft., 61 pipes.  
Open Diapason 3, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 37 pipes (24 notes from Stopped Diapason).  
Stopped Diapason, 8 ft., 61 pipes.  
Octave Diapason, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Forniture, 3 ranks, 183 pipes.  
Tromba, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

### SWELL ORGAN.

Lieblich Bordun, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Lieblich Gedackt, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 49 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Posaune, 16 ft., 61 pipes.  
Cornopean, 8 ft., 61 pipes.  
Hautboy, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

### POSITIF ORGAN.

Gedackt, 8 ft., 61 pipes.  
Nasonflöte, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Cimbel-Mixture, 3 ranks, 183 pipes.  
Krummhorn, 16 ft., 61 pipes.

### SOLO ORGAN.

Violoncello, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Viole d'Orchestre, 8 ft., 61 pipes.  
Viole Celestes, 8 ft., 49 pipes.  
Concert Flute, 4 ft., 61 pipes.  
Corno di Bassetto, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Grand Tuba, 8 ft., 61 pipes.  
Celesta, 4 ft., 61 notes.

### PEDAL ORGAN.

Grand Contra Bourdon, 32 ft., 32 pipes.  
Grand Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Great Quint, 10½ ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Mixture, 3 ranks, 96 pipes.  
Contra Bombarda, 32 ft., 32 pipes.  
Grand Ophicleide, 16 ft., 32 pipes.  
Trumpet, 8 ft., 32 pipes.



Dr. LESLIE P. SPELMAN, F.A.G.O., has completed twenty years as professor at the University of Redlands, Cal. Professor of organ and theory of music since 1937, Dr. Spelman became director of the school of music and of the division of arts in 1950. Under his leadership several innovations have been made, including establishment of a chamber music series. He places special emphasis on providing outlets for contemporary compositions, having commissioned several for premieres on the university campus.

Dr. Spelman has been chosen as one of three Americans to lecture at the first international congress of organists in London. His lecture Aug. 1 will be "Organ Teaching Methods and Materials." Lief Thybo, Royal Danish Academy, has invited Dr. Spelman to play a recital at St. Andreas Kirke in Copenhagen July 25. He will give a recital for the European Friends conference at the George Cadbury Hall in Birmingham, England, July 27. After the I.C.O. Dr. Spelman will travel to Amsterdam, the Netherlands, for concerts under the auspices of Donemus, a foundation for the documentation of Netherlands music.

### SUMMER SERIES IS BEGUN AT CHURCH IN NEW ORLEANS

Salem Evangelical and Reformed Church, New Orleans, La., heard a program of harp, organ and voice music May 27 as the first in a series of summer church musicals. Soloists were Elizabeth Brookfield Burks, harp, George C. Koffsky, Jr., tenor, director of music at Salem Church and dean of the New Orleans Chapter of the A.G.O., and Richard Nelson, organ, who is organist and choir-master of St. Andrew's Episcopal Church and on the faculty of Dillard University. The program consisted of Handel's Concerto in B flat major for harp and organ; three organ selections: Sonata in A major by Mendelssohn, Andante in F major by Mozart and the "Dorian" Toccata in D minor by Bach; three sacred songs by Eric Thiman, and the contemporary solo cantata for tenor, harp and organ, "This Son So Young" by Louie White.

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Chapters in Every State



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Dec. 17, 1896

Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909  
June 22, 1934, and  
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## Annual Guild Meeting Held in New York City Notes Record Increase

The national annual general meeting of the American Guild of Organists was held Monday afternoon, May 20, in the choir room of St. Bartholomew's Church, New York City. President S. Lewis Elmer was in the chair.

After greetings were extended to those present, all were requested to rise and observe a moment of silence in tribute to those members of the Guild who had died within the year. The minutes of the meeting, held May 14, 1956, were read and approved and Messrs. James Philip Johnston and Harold Heeremans were appointed tellers to count ballots for the election of officers and councillors. The reports of national officers and committee chairmen were then heard.

The president's report was as follows:

The Guild year recently completed was an historic and eminently gratifying one for our organization. In June the sixtieth anniversary of the American Guild of Organists was celebrated in New York City, where it was founded, and at various other centers throughout the country. National and chapter projects of great importance and variety have directed attention to a realization of the national aims of the A.G.O., resulting in continuing extension of our work and unprecedented recognition of its value.

The report "Acoustics in Churches" by the joint committee representing the American Institute of Architects, the Associated Pipe Organ Builders of America and the American Guild of Organists, published in the January, 1957, issue of the A.G.O. Quarterly, has proven to be of much value and significance and orders for large numbers of this issue of the Quarterly are being received. The first year of the Quarterly has also demonstrated the value of this magazine.

Our twenty-third national (seventh biennial) convention, held in New York City, June 25-29, 1956, was attended by approximately 1600 delegates from all parts of the United States and from other countries, thus setting a high record. The programs were of great artistic excellence. It is of especial note that the A.G.O., organized by a few church musicians in 1896 in New York City, having attained a national membership of more than 15,000, should observe its sixtieth anniversary in the same city.

The national midwinter convocation in St. Louis, Mo., Dec. 26-28, 1956, proved to be of especial interest to all delegates from various parts of the country who were privileged to attend. The panel discussions concerning practical work of church musicians were profitable and suggested useful ideas to those present which might well be transmitted to their chapters.

All of the fifteen Guild regions are holding regional conventions in the year 1957, covering the entire country, and the result is sure to make for general interest and increased attendance at the biennial national convention in Houston, Tex., June 23-27, 1958.

Plans for the international congress of organists in London, England, July 27-Aug. 2, 1957, promise an unusually rich experience for members of our profession on both sides of the Atlantic Ocean who attend. The response is gratifying and participation by the A.G.O. will be an important feature of the congress.

It has been my privilege to visit twenty-three chapters since last year's annual meeting in an area bounded by such far-flung points as New Hampshire, Florida and Missouri.

From May 1, 1956, to April 30, 1957, 1887 members were elected and 404 reinstated, a total of 2291, the largest number added to our membership in any year. Nine chapters

were organized as follows: Montgomery County (Silver Spring, Md.); Contra Costa County (Walnut Creek, Cal.); Sandusky, Ohio; Queens (Flushing, N. Y.); Suffolk (Setauket, N. Y.), formerly a branch; New Hanover (Wilmington, N. C.); Lafayette, Ind.; Southeast Missouri (Cape Girardeau), and Valdosta, Ga. Also the Meridian Branch Chapter in Mississippi. Twenty-two Guild student groups were formed, making a total of 76. Committee reports which will follow provide further information regarding activities of the A.G.O. for the Guild year.

Mrs. Jane M. Marshall, of Dallas, Tex., was awarded the H. W. Gray Co. prize of \$150 and royalty for her anthem "Awake, My Heart." A prize of \$200 has been offered by the H. W. Gray Co., Inc., for the best composition for organ submitted by Jan. 1, 1958, to be published on a royalty basis.

May I now take the opportunity of expressing sincere appreciation of the valued assistance in the administration of our organization given by the national officers and councillors, regional and state chairmen, deans and regents, committees and members of the A.G.O. throughout the country—and especially by Dr. Bingham, vice-president and national chairman of the convention and expansion committee; Mr. Wright, national secretary; Mr. Holler, national treasurer, and Dr. Candlyn, chairman of the examination committee.

As we review the record of achievement made by our national organization during the years, surely the incentive is great for each of us as officers and members to emulate the zeal of the long line of those who have promoted the purposes of the American Guild of Organists.

John Holler, national treasurer, reported a balance in the treasury at the end of the calendar year, Dec. 31, 1956, of \$15,063.14; and at the end of the fiscal year, April 30, 1957, of \$16,917.88. The national auditors, Harold Friedell and Dr. George Mead, reported that they had examined the securities and found them correct and in good order; they also examined the system of recording the receipts and disbursements of Guild funds and found it most excellent. Mr. Friedell proposed a vote of thanks to the president and the treasurer for their excellent handling of Guild finances. This was voted unanimously by those present.

On behalf of the examination committee, Mr. Heeremans reported that plans for the examinations of June 12, 13 and 14 were progressing satisfactorily. Arrangements were made to hold the Associateship, Fellowship and Choirmaster (A) examinations at St. Paul's Chapel, Columbia University. The Choirmaster (B) examination was to be held at the Church of St. Paul the Apostle. Unusually early applications from candidates indicated a growing response to the challenge of the academic standards of the Guild. Test pieces for 1958 were being chosen.

Dr. Seth Bingham, chairman of the convention and expansion committee, reported that there has been a substantial increase in membership in the last year. Several new chapters have been organized. As of April 30, 1957, the figures are: chapters, 263; branches, 7; Guild student groups, 76; total members, 17,382. Regional conventions have been planned or already held in all of the fifteen regions. Recent fine conventions were the New York-Northern New Jersey regional at Albany May 6-8 and the Southeastern at Atlanta May 13-15. Nominations or re-nominations of regional, state and chapter officers are completed.

The Rev. George Litch Knight, chairman of the members' interests committee, made a brief report concerning the A.G.O. Quarterly, remarking that Presi-

dent Elmer and Leon Carson, managing editor, deserve great tribute. Dr. Elmer then introduced Mr. Carson, who reported as follows:

The American Guild of Organists Quarterly is now well into its second year of existence. During this period of the 1956-57 Guild year, four quarterly issues—July and October, 1956, and January and April, 1957, have been released. A large portion of the July, 1957, issue is now in the hands of the printer at Lebanon, Pa.

The basic purposes of the Quarterly's being can be summarized in the statement that it is a magazine designed to further the ideals, objectives and cultural and educational aspirations of the Guild, to represent in dignified fashion the A.G.O. in the world of music, and in addition, with the hope that through its columns and by its own individualistic character, it will aid in knitting together more closely all segments of the Guild throughout the country. In the strict sense of the word it is not a "news" publication.

It might here be interpolated that orders for several hundred copies of the all-embracing report on "Acoustics in Churches" appearing in the January, 1957, issue of the Quarterly have been received to date, emanating from widespread sources. It is also gratifying to note that interest in the Quarterly outside the confines of the organization proper has become active, and in response to numerous requests an annual non-member subscription list at a rate of two dollars has been created.

The editors are greatly encouraged by the sympathetic assistance and cooperation offered by the A.G.O. governing authorities, the committee on member interest, contributors and by the membership body at large in connection with the efforts of the former to make this magazine worthy of the organization it represents. The favorable recognition on the part of advertisers as to the value of the Quarterly as an advertising medium is steadily growing, and the serious problem of direct and expeditious Quarterly distribution through chapter channels is gradually being worked out in a satisfactory manner.

The committee on code of ethics reported that there had been no requests for action by the committee. It appears that the profession is able to deal with ministers and music committees without the help of the committee.

Dr. Austin Lovelace, chairman of the National A.G.O. Sunday committee, reported as follows:

While the celebration of A.G.O. Sunday is to come May 12, the committee has done its work in preparation for the day and can only leave the celebration itself in the hands of the Guild members. Wide publicity has been given to the date through three separate articles or notices in THE DIAPASON, and some twenty publishers have cooperated by preparing lists of anthems and organ music by Guild members—said lists available by writing to the publishers. This list was published in THE DIAPASON.

The suggestion that a special bulletin form be made available was made by Dr. Spelman and the response has been most gratifying. Dr. Elmer has reported that the original order of 10,000 was depleted and a new supply prepared. This feature may be found useful as a regular service of the Guild.

After much discussion it was decided to change the date of A.G.O. Sunday to the second Sunday in October each year. (This will involve two such celebrations in 1957.) Because of the variability of Easter Day and the certainty of Mother's Day, it was felt that a date early in the season might be better.

M. Searle Wright, chairman of the committee for the international congress of organists, reported that all the major plans have been made, although numerous

small details remain to be taken care of. As of this time, about 700 persons are anticipated at the congress. The Guild will be officially represented by our president and representatives of the national executive committee and the I.C.O. committee, as well as the actual participants. At the final banquet the High Commissioner of Canada and the United States Ambassador are expected to be present.

Mr. Johnston, on behalf of the tellers, then announced the following election results: S. Lewis Elmer, L.H.D., A.A.G.O., F.T.C.L., president; Seth Bingham, Mus. Doc., F.A.G.O., vice-president; M. Searle Wright, F.A.G.O., secretary; John Holler, A.A.G.O., treasurer; Charles Dodsley Walker, F.A.G.O., registrar; Hugh McEdwards, A.A.G.O., librarian; Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus. Doc., A.A.G.O., auditors, and the Rev. Julius Mark, D.D., chaplain. Councillors elected for a term of three years were: John F. Cartwright, A.A.G.O., Norman Coke-Jephcott, Mus. Doc., F.R.C.O., F.A.G.O., Charles M. Courboin, Mus. Doc., Clarence Dickinson, Mus. Doc., A.A.G.O., Donald McDonald, George B. Markey, Mus. Doc., A.A.G.O., Robert Owen, Mary Louise Wright, A.A.G.O.

CHARLES DODSLEY WALKER,  
National Registrar.

**LONG ISLAND CHAPTER**—The Long Island Chapter held its annual choral evensong at the Cathedral of the Incarnation, Garden City, May 19. Ten choirs were represented; Norman Hollett directed. Mario Sinisi played Prelude and Fugue in C minor, Bach; Sonata in C minor (first movement), Gultman. Mrs. Hilda M. Brown played Toccata (Suite "Gothique"), Boellmann. The anthems each year are all by American composers. This year's program consisted of: "I Will Lift Up Mine Eyes," Sowerby; Magnificat and Nunc Dimittis, McK. Williams; "Grant Us, O Lord," Pasquet; "Prayer of St. Francis," Searle Wright; "Come, My Way, My Truth, My Life," Friedell; "The Lord Reigneth," Titcomb. Mrs. Arthur C. Toppin accompanied the combined choirs. Following the evensong a short business session was held, at which the following slate was presented for officers next year: Dean, Sophy Toppin; sub-dean, Mario Sinisi; recording secretary, Genevieve Althenn; corresponding secretary, Charles Burgess; treasurer, Harry Brandt.

The chapter met June 9 at St. Stephen's Lutheran Church, Hicksville. The officers for the new year were installed. A special program was given by the Opera Theatre of Long Island, featuring excerpts from Mozart's "Marriage of Figaro."—SOPHY TOPPIN, Recording Secretary.

**ST. LAWRENCE RIVER CHAPTER**—A short business meeting of the St. Lawrence River Chapter was held May 7 in Watertown, N. Y., to vote for council candidates and to complete plans for Guild Sunday. The program for that day featured the St. George's Cathedral choir from Kingston, Ont., directed by George N. Maybee. It sang the office of choral evensong followed by a concert of music for the Christian year.

The annual spring recital of the chapter was held in St. George's Cathedral in Kingston, Ont., preceded by a short business meeting. Recitalist for the evening was Alastair R. Cassels-Brown, M.A., F.R.C.O., associate organist at the Cathedral of St. John the Divine in New York City. He was assisted by the St. George's Cathedral choir directed by Mr. Maybee. The program: Concerto in F, Handel; Trio-Sonata 1 in E flat, Bach; Passacaglia and Fugue in C minor, Bach; "Hail the Day That Sees Him Rise," "Coelos Ascendit Hodie," Stanford; Chorale in B minor, Franck; Improvisation on a Given Hymn Tune; "I Will Love Thee, O Lord," Sowerby; Finale, Symphony 1, Vienne.—KATHRYN PILLMORE, Registrar.



# News of the American Guild of Organists—Continued

## Regional Winner Plays in New York.

In pursuance of the program referred to in the April issue of THE DIAPASON, the New York City Chapter arranged for Max Smith from Wichita Falls, Tex., to give a recital May 15 on the fine instrument in the studio at the Church of St. Mary the Virgin. Mr. Smith, who hails from Parsons, Kans., studied organ at the University of Missouri with Charles Vogan and at the University of Oklahoma with Mildred Andrews, being at present organist of the First Baptist Church, Wichita Falls. He played at the national convention of 1956 in New York City, having previously won first place in two southwestern regional contests. His program included: Prelude and Fugue in F major, Lübeck; "Mein junges Leben hat ein End," Sweelinck; Passacaglia and Fugue in C minor, Bach; Sonata on the 94th Psalm, Reubke; Epilogue for pedals alone on a theme by Frescobaldi, Langlais; "In Paradisum," Daniel-Lesur, and "Dieu parmi Nous," Messiaen.

OSWALD SATZINGER, Treasurer.

**NORTHERN VALLEY CHAPTER**—Subscribers' night was held with a dinner for the Northern Valley Chapter at the Tenafly, N. J., Methodist Church June 10, the concluding meeting of the season. Two new directors were named for a three-year term: Mrs. Frances Schacht and Lyle Wood. A short business session was followed by the reading of the program as planned for next season. John Wright Harvey, founder and first dean of the chapter, was given a scroll by the members of the chapter honoring his many years of service and interest. Mr. Harvey, organist and choirmaster of the First Presbyterian Church, Englewood, will move shortly to Washington, D. C., where he has accepted a similar position at the National City Christian Church. Mr. Harvey responded with a resumé of the chapter's activities from its organization to the present time. The membership has grown from thirty-three in 1951 to eighty-three in 1957. Sixteen new subscribing members were welcomed. The scroll was then signed by all the members and guests attending. The meeting concluded with an entertaining musical skit by Mrs. Hortense Harrington.

Clergy, organists and directors were invited to the May 13 meeting of the chapter at the First Presbyterian Church, Tenafly. The Rev. Robert B. Lee, Sac. Mus. D., minister of music at the Madison Avenue Presbyterian Church, New York City, was the guest speaker and chose as his subject, "The Church Came Singing." Dr. Lewis Elmer, national president, addressed the gathering and thought it was a splendid opportunity for clergy-organists-directors to discuss matters of mutual interest. He mentioned the code of ethics of the Guild and pointed out especially the second paragraph of the declaration of principles. Two short musical programs followed by the Frase memorial bell choir of Calvary Methodist Church of Dumont, directed by Florence Allegri, and by an octet from the First Congregational Church of River Edge, directed by Maureen Jamieson. Mrs. Alberta Enyeart was hostess. At the business meeting the following officers were elected for the coming year: Mrs. Ruby R. Thompson, dean; the Rev. Erich Zimmerman, sub-dean; Miss Marie Lambert, secretary; James L. Harvey, treasurer.—MARIE LAMBERT, Secretary.

**PORTLAND, MAINE, CHAPTER**—The Portland Chapter in the season 1956-57 offered programs of practical and professional value. The April program in the Warren Congregational Church, Westbrook, with former Dean Ralph Duso as host chairman, had for its topic "Music for the Smaller Churches." A short program of organ selections was played by Mrs. Maud H. Haines, who included Lenten music by Edmundson, Titcomb, Bedell and Thiman. Dr. Malcolm W. Cass played Easter selections by Johnson, Rowley and Titcomb. Mr. Duso had prepared for the choral program by attending choir rehearsals in several of the smaller churches with his tape recorder. Mr. Duso's own choir had the experience of sitting in the audience and judging their own efforts while offering suggestions for Easter choral services.

For the last meeting of the season the chapter members and guests turned to fun and frolic with business held to the minimum. They went to Snowberry Inn, Pinepoint, where Harold Snow and his wife were the host and hostess for a bountiful shore dinner. A short business meeting in charge of Dean Marie English included the annual reports for the year. The following officers were elected: Dean, Mrs. English; sub-dean, Dr. Malcolm W. Cass; registrar, Miss Helen Heel; secretary, Mrs. Meri Moulton; treasurer, Mrs. Philip L. Ayers; directors, Mrs. Ralph E. Kane, Mrs. A. E. Salsbury and Leon E. Lancey.—MAUD H. HAINES, Publicity.

**NEW HAVEN, CONN., CHAPTER**—The annual dinner-meeting of the New Haven Chapter was held May 13 at the Dunbar United Church, Hamden, which has a new building dedicated April 17. The Rev. James A. Smith, chaplain of the chapter and pastor of the church, said the grace before the delicious roast-beef dinner. The following officers were elected for the coming year: Dean, Charles Betz; sub-dean, Raoul Forest; secretary, Miss Mary C. Doran; treasurer, Mrs. Lillian Schlegel; registrar, Mrs. Virginia Steele; auditors, Mrs. Bess Newell and Mrs. Mary Reid; executive committee, Frank H. Bozian, H. Leroy Baumgartner, Mrs. Signe Nordin Luering, Mrs. Louise Fisher, Mrs. Clare S. Smith and Edgar Aiken. A ceremony for new members was conducted by Dean Betz assisted by the chaplain. After the business meeting the dean introduced the speaker, Richard Crocker of the Yale school of music, whose subject was "The problems associated with church music." This was illustrated by Gregorian music performed by four members of his Christ Church choir.

The chapter sponsored a choral festival service May 15 at the Church of the Redeemer, New Haven, with choirs from eleven churches participating. The gallery choir was conducted by Eldon Hasse, First Methodist Church, and the chancel choir by James S. Dendy, Center Church on the Green, and Professor Baumgartner, Church of the Redeemer. Mr. Baumgartner's antiphonal anthem, "The Earth Is the Lord's," received its first performance.—MRS. SIGNE NORDIN LUERING, Registrar pro tem.

**WESTERLY BRANCH**—The Westerly Branch, Rhode Island Chapter, observed Guild Sunday May 12 with a musical vesper service in the Broad Street Christian Congregational Church. Six members took part in the service and the following selections were played: Prelude and Fugue in A major, Bach; "Beneath Thy Wings O'er-shading," Thompson; "Were You There?" Negro Spiritual; "The Lost Chord," Sullivan; Arioso, Handel, and "Fountain Re-verie," Fletcher. "O Saviour, Hear Me" and "The Lord's Prayer" were sung as solos.

The annual election of officers took place May 20. The following were re-elected: Mrs. Addie R. Crandall, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary, and Mrs. Grace B. MacIntyre, treasurer. It was voted to add to the collection of organ music at the Westerly Public Library which originated from the proceeds of the Vernon deTar recital in 1952. It was voted to start a scholarship fund to be given to a worthy high school graduate for further organ study. The scholarship this year is to be given to Marion Cate, a senior at Ward High School and pupil of Mrs. Florence S. Larkin.—ALBERT M. WEBSTER, Secretary.

**VERMONT CHAPTER**—The annual meeting of the Vermont Chapter was held May 19 at the Bradford Congregational Church. Three choirs, directed by Katrina Munn, each sang an anthem. The offertory violin solo was played by Mary Rowe. The Guild chaplain, the Rev. Harry Ford, assisted in the service. Two Chorale Preludes by Peeters were played by a former dean, James Stearns. Richard Bennett played Toccata, Micheelsen. At the business meeting Francis Weinrich was elected dean. An excellent roast-beef dinner was served by women of the church. The special event was a chamber music recital by Professor David Fuller of Dartmouth College, harpsichord; Edwin Sherrard, violin, and Donald Wendlandt, clarinet. Trio-Sonatas by Purcell, Gluck, David Fuller and Bach made up the program. The chapter was treated to ensemble playing at its best.—ERROL SLACK, Registrar.

**STAMFORD CHAPTER**—The Stamford Chapter's last meeting of the year took place May 27 at the First Presbyterian Church. This was the annual pastor-organist dinner and election of officers. Raymond Randall, dean, brought his well-known a cappella choir from the high school to sing several numbers. Speaker for the evening was the Rev. George Chapman, who spoke on pastor-organist problems. The women of the church served a steak-pie dinner. Officers elected for the following year are: Gilbert Gledhill, dean; Mrs. Esther Mitchell, sub-dean; Nelson Close, treasurer, and Miss Nancy Selinger, secretary.—ELEANOR L. STANTON, Secretary.

**HARTFORD CHAPTER**—The Hartford Chapter held its annual meeting May 28 at the Simsbury House in Simsbury, Conn. Dinner was served in the carriage house. Entertainment for the evening was provided by Muriel Davis and her bell choir from the Berlin Congregational Church. After the business meeting the following officers were installed to serve the Guild year of 1957-1958: Dean, Esther N. Ellison; sub-dean, Frank Honey; registrar, Geraldine Webster; secretary, Gladys Jones; treasurer, Malcolm Humphreys; members at large, Florence Hyde, Edward Broadhead and Fredrick Mitchell; past-dean, Jack B. Grove.—ELMA PINNEY CAPKY, Publicity Chairman.

**BRIDGEPORT, CONN., CHAPTER**—The ninth annual meeting and dinner of the Bridgeport Chapter was held May 20 in the Christ and Holy Trinity Church parish house, Westport. Mrs. Ethel Brandon, a past-dean, is the organist and choir director of the host church. Dean Phyllis McCurry presided at the brief business meeting, at which time reports from officers and chairmen of committees were read and the election of officers and the executive committee for the 1957-58 season was held. New officers of the chapter are: Dean, Mrs. Chester L. Menne; sub-dean, Mrs. Florence Beebe Hill; honorary dean and founder, Mrs. George J. Kish; secretary, Harris Bartlett; treasurer, Edgar J. Aiken; registrar, Miss Gertrude P. Bayers; librarian, Mrs. Ruth T. Freeman; auditors, Chester R. Jones and Mrs. Frank R. di Cecco; executive board, Charles Hickman, Miss Phyllis McCurry, John Alves, Mrs. Edward L. Partridge, Miss M. Louise Miller and Mrs. Clifford Hutchison. Following the business meeting Dr. Wallace W. Anderson, minister of the United Congregational Church, showed colored slides of his trip to the Hawaiian Islands, Banff and Lake Louise.—PATRICIA Y. BROWN, Publicity.

**NEW HAMPSHIRE CHAPTER**—Two events were scheduled by the New Hampshire Chapter for May 26. The first was held in the afternoon at St. Paul's Methodist Church of Manchester. It was the state preliminaries of the national student organ competition. Judges were Bernard Piché, Robert English and Trevor Rea. Winner of the competition was Miss Ruth Sisson and alternate Nelson Barden. The same evening Mr. Piché was sponsored in a recital on the new three-manual Kilgen organ at Grace Episcopal Church.

The annual meeting and dinner was held June 3 at the Country Kitchen in Northwood. Mrs. Florence Doe was in charge of arrangements and acted as official hostess to the twenty-six members and guests present. Following dinner the meeting was called to order by the out-going dean, Miss Germaine Pellerin. Elected as officers for the coming year were: Dean, Roger Barrette; sub-dean, Mrs. Rebecca Dole; secretary, Trevor Rea; treasurer, Norman Fitts; registrar, Miss Josephine Coakley; auditors, Milton Johnson and Miss Germaine Pellerin; executive board members, Miss Pellerin and Irving Bartley. Miss Pellerin was given a past-dean's pin.—RUTH SISSON.

**SUFFOLK CHAPTER**—The Suffolk Chapter enjoyed a fine recital by Stanton A. Hyer, organist-choirmaster of the Wantagh Memorial Congregational Church, assisted by the chancel choir May 19. The program was as follows: "O Sacred Head Surrounded," Bach and Reger; "The Fifers," Dandrieu; Toccata and Fugue in D minor, Bach; "Rejoice, Ye Pure in Heart," Plumptre-Angell; "The Beatitudes," Simeone; "Peace I Leave with You," Maxwell-Wirges; Sonatina, Sowerby; Fantasie on Nursery Tunes, Elmore; The 65th Psalm, Rowley. Following the program the chapter held a brief business meeting.—ERNEST A. ANDREWS, Secretary.

**WATERBURY, CONN., CHAPTER**—Three meetings were held this year at three different churches: The first was at the Second Congregational Church where Wesley Reed gave an informative lecture exhibit of many old instruments. The dulcimer was the basis from which engineer Reed had created a number of new instruments to accompany his singing of ballads and folk tunes. Also of interest were two different types of tiny hand-operated organs.

The second meeting, held in the parlors of the First Baptist Church, was a choral workshop conducted by Fenno Heath, director of the Yale University glee club. He lectured on procedures for developing a properly-trained choir group. A discussion period followed.

The third meeting was at the Church of Sts. Peter and Paul, where George Faxon played the new Austin organ. The evening's program was outstanding from the point of tonal beauty, registration and appropriateness. At the conclusion of the recital, the dean, Mrs. Donald Brown, and sub-dean, James Doherty, regular organist of the church, and members and friends gathered with Mr. Faxon at the Roger Smith Elton Hotel for refreshments and pleasant talk.—LEWIS A. MELL, Registrar.

**NORTHERN NEW JERSEY CHAPTER**—The last meeting of the season of the Northern New Jersey Chapter was held June 4 in the Franklin Presbyterian Church. A turkey dinner with all the trimmings was served Guild members and their friends. Our retiring dean, Mrs. Viola Julander, spoke briefly, reviewing the year and thanking the other officers for their cooperation. Delightful entertainment was provided after dinner by Marion Zabriskie, humorist and monologist. Thus we ended our season with an evening of good fellowship and fun.—LOUISE B. CLARY, Assistant Registrar.

**CENTRAL NEW JERSEY CHAPTER**—The executive committee of the Central New Jersey Chapter met June 5 at the home of Mrs. Marion Flintzer, newly-elected dean. Edward Riggs reported on the membership of the chapter. A discussion was held for the choosing of a director for the Reformation service to be held in the Trenton war memorial next October.

Compositions of the late Edward A. Mueller, Trenton teacher and composer, were played in a recital at the Advent Lutheran Church April 1. Mr. Mueller served as dean of the chapter. The following were played: Sarabande in F and Fugue in G minor, Betty Cole; Pastoral Canon, Romona Andrews; Pastorale, Fugato and Chorale, Marion Flintzer; "De Profundis," Gertrude Bergen, and Fugue in C minor, Lois Sortor. At a business meeting in the Hamilton Square Presbyterian Church May 7, the following officers were elected to serve for the ensuing year: Dean, Mrs. Arthur F. Flintzer; sub-dean, Mrs. Clarence E. Sortor; secretary, Mrs. John W. Cole; registrar, William E. Reed; treasurer, Edward W. Riggs; auditors, Mrs. Wilfred Andrews and Mrs. Isabelle Shannon, and chaplain, the Rev. R. W. Annick.

**STAMFORD CHAPTER**—A choir festival of the youth and junior choirs of southeastern Connecticut was held May 12 at Christ Church, Greenwich. Fourteen choirs participated. The anthems sung were: "I Will Sing Thee Songs," Dvorak; "Brother James' Air," Jacob; "Praise to the Lord," Davis; "The Virgin's Slumber Song," Reger; "Awake, Thou Wintry Earth," Davis; "Ye Watchers and Ye Holy Ones," Davis, and two descants written by Claude Means, organist-director of the church. The church was filled to capacity. Mrs. Paul Dubois played the prelude and postlude; Mrs. Priscilla Carlson accompanied the anthems, and Mr. Means directed.—ELEANOR L. STANTON, Secretary.

**BUFFALO CHAPTER**—The annual meeting and election of officers of the Buffalo Chapter took place after a dinner May 21 at the Deerhurst United Presbyterian Church, Tonawanda. Dean August Martin presided. Reports for the year were given by the dean, secretary, treasurer, assistant to the treasurer, registrar and librarian. The following were elected for 1957-58: Dean, John W. Becker, M.S.M.; sub-dean, Raymond Glover, M.S.M.; secretary, Edna M. Shaw; treasurer, Edna L. Springborn; registrar, Vernon D. Christman, M. Mus., A.A.G.O.; librarian, Mrs. Sidney P. Dunn; auditors, David Gooding and Donald Ingram, and chaplain, Dr. Ralph W. Lowe. Those elected to serve on the executive board are: Mrs. Edward L. Brady, II, Mrs. Mable Guthrie and Mrs. Clara M. Pankow. Following the business meeting Reed Jerome, organist and choir-master of Trinity Episcopal Church, talked about his recent five-month stay in England. Mr. Jerome gave most interesting accounts of his attendance at rehearsals and services in the King's College chapel, Cambridge, and in the many London churches. The meeting then moved into the church to hear Miss Catherine E. Thiedt, pupil of Edna L. Springborn and winner of the student competition of the chapter. Miss Thiedt played: Prelude and Fugue in C minor, Bach; "O wie Selig," Brahms, and Adagio in E major, Bridge. Dean Martin presented Miss Thiedt with a gift certificate award for her excellent playing.—EDNA M. SHAW, Secretary.

**METROPOLITAN NEW JERSEY CHAPTER**—The Metropolitan New Jersey Chapter enjoyed a dinner-meeting May 13 at the Unity Church, Montclair, with Willard L. Wesner, organist, as host. Following the dinner and the annual business meeting, the chapter enjoyed a program of musical mishaps entitled "Fluffs and Flubs" by Gertrude Neidlinger, comedienne soprano, assisted at the piano by Clifford Welsh. Miss Neidlinger's beautiful voice, musicianship and sense of humor made hearing her a really delightful experience.—LEAH DAVIS MEAD, Registrar.

**BROCKTON, MASS., CHAPTER**—The Brockton Chapter held its May meeting at the Cochesett Methodist Church with Miss Julia M. Young as hostess. Members and guests enjoyed a pot-luck supper, after which the business meeting was conducted by Dean Carl B. Swanson. Plans were made for the annual banquet June 8 and the regional convention June 17 and 18 in Boston. The program of the evening consisted of numbers played by members on the electronic organ in Miss Young's home.—MRS. C. W. BURRELL, Publicity Chairman.

**NORTHEASTERN PENNSYLVANIA CHAPTER**—The Northeastern Pennsylvania Chapter held its annual dinner at Pocono Pines May 20. Officers for the 1956-57 season were installed as follows: Dean, Mrs. William Newman, Jr.; sub-dean, Mrs. Floyd Hallock; secretary, Helen Fitze Rawlings, and treasurer, Miss Charlotte Bohrer. Mrs. R. T. Ives gave a reading and a recording of the recital given by five members was played.—HELEN FITZE RAWLINGS, Secretary.



## News of the American Guild of Organists—Continued

**YOUNGSTOWN, OHIO, CHAPTER**—The Youngstown Chapter continued studying the various liturgies at its January meeting in St. John's Episcopal Church. The choirs of the St. Nicholas Orthodox and St. John's Greek Orthodox Churches sang parts of their regular liturgical Sunday morning service; most of the words were in Greek. This was followed by the St. John's Russian Orthodox choir, which sang portions of the regular liturgy in English and Russian and was entirely unaccompanied. There were thirty-five singers in all.

The third recital of the 1956-57 series was heard Feb. 24 at St. John's Episcopal Church. The recitalist was Edward D. Berryman, University of Minnesota organist. He was also the speaker at the annual clergy-organist dinner the following night and his topic was "The Singing and Playing of Hymns," which he illustrated through example and group singing. The dinner was held at the Church of the Covenant and sixty members attended. In addition to the interesting talks, Dean Wiant welcomed new members and guests and Mrs. Mildred Wiant sang a solo. The fourth and last recitalist, Alexander Schreiner, was heard March 11 at Trinity Methodist Church by a large and appreciative audience.

A monthly meeting was held March 25 at Calvary Baptist Church; there was a demonstration of worship materials. Adult choir material was handled by Chester Morsch, junior choir material by Carlton Young and organ music by Hazel Buchanan. A social hour followed.—RUTH HUGILL, Secretary.

**DETROIT CHAPTER**—The annual business meeting and election of officers for the Detroit Chapter was held May 20 at Henderson Memorial Methodist Church. Thelma Addington was hostess. The chaplain, the Rev. Wayne Smith, is minister of this church. The business meeting was preceded by a delicious dinner. Reports were read by the dean, sub-dean, treasurer and membership chairman. Maurice Garabrant proposed a rising vote of thanks to Kent McDonald, outgoing dean, for the wonderful job he has done in office. Hats off, too, to Robert Slusser, sub-dean, for the many hours spent in planning and arranging interesting, informative and thoroughly enjoyable programs for us this year. New officers are: Dean, Robert Slusser; sub-dean, Maurice Garabrant; corresponding secretary, Theodore Herzog; recording secretary, Charles Coleman; treasurer, Jeanne Hurst. New board members are: Kent McDonald, Maria Schmitz, Nova Bransby, Grace Samson and Marie Curtiss. After the meeting and election of officers Ellen Addington entertained with colored slides of her hostelling trip in Europe last summer. Her pictures were excellent and her commentary hilarious.—JEANNE HURST, Recording Secretary.

**LANSING, MICH., CHAPTER**—The second half of the season of the Lansing Chapter was composed of a variety of interesting events. In January the meeting consisted of an evensong service at Trinity Episcopal Church, Grand Ledge, Mich., with the choir boys of St. Luke's, Kalamazoo. The February event was a recital by Carl Weinrich co-sponsored by the chapter and the music department of Michigan State University. The M.S.U. Student Group was in charge of the March meeting, offering a program by six student members. April was the exciting children's choir festival pictured in the June issue.—JUANITA M. RICHARDS, Registrar.

**WHITEWATER VALLEY CHAPTER**—The First Presbyterian Church, Richmond, Ind., was the host for the May 7 meeting of the Whitewater Valley Chapter. This last regular session was preceded by a cooperative dinner in the church dining room. Routine business was discussed at the business portion followed by balloting for national officers. The Rev. Walter Davis, chaplain, and Dean Wilberta Pickett presided at the impressive installation service for local officers. A program of organ and choral music by the choir of the host church and Robert Daffler, Mary Slade and Marguerite Byrd, organists, closed the program.—FLORENCE McWILLIAMS, Registrar.

**CLEVELAND CHAPTER**—Donald McDonald was sponsored in a recital by the Cleveland Chapter at the Old Stone Church May 13. Mr. McDonald demonstrated his consummate artistry and virtuosity in the following widely-varied program: "Kyrie, God, Holy Spirit," Bach; "What God Hath Done Is Well Done," Kellner; Sinfonia, "We Thank Thee, God," Bach; Adagio Cantabile, Violin Concerto 4, Bach-Perry; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; "Roulade," Bingham; "Song of Peace" and Dialogue for Mixtures, Langlais; Prelude and Fugue in G minor, Dupré. Mr. McDonald, playing on the church's recently-rebuilt four-manual Möller, thrilled all present with his flawless technique and high degree of musicianship. A reception for Mr. McDonald was held afterward in the church parlor.

The following officers were elected for the 1957-1958 season: Thelma Goldsword, dean; Clayton Zeidler, sub-dean; Elaine Shakley, secretary; Valentina Fillingner, treasurer; Gertrude Jones, registrar; Dr. Robert Bray and Robert Clippingier, auditors. Dr. Henry Fusner, James S. Darling and Charles Jauch were elected to the executive committee for a term of three years.—VALENTINA FILLINGER.

**TOLEDO CHAPTER**—The annual meeting and service of the Toledo Chapter was held at St. Mark's Episcopal Church May 21. The business meeting included the election of the following officers for the coming year: Dean, Margaret Weber, A.A.G.O.; sub-dean, Scott Corey; secretary, Gertrude Pagels; registrar, John J. Fritz; new board members, Joyce Weiss, Walter Rye and Margaret Stanbery. The banquet was followed by choral evensong. Mr. Rye, director of music, directed the choir. The preludes played by Margaret Stanbery were: Basse et Dessus de Trompette, Clerambault; Prelude, Fugue and Variation, Franck; and Toccata in E minor, Pachelbel. The choir sang: "Like as the Hart," Palestrina; "Come, My Way, My Truth, My Life," Friedell, and Jubilate Deo, Sowerby. Alfred J. Bailey played Postlude on a Ground, Murrill, and "Te Deum Laudamus," Claussmann, as the postlude.—JOHN J. FRITZ, Registrar.

**MASON CITY, IOWA, CHAPTER**—New officers for the 1957-58 season were elected at the May banquet-meeting of this chapter at St. Paul's Lutheran Church, Hampton. Mrs. R. E. Patton was installed as dean with Mrs. J. E. Stinehart, sub-dean; Wilma Nyce, registrar; Pauline Hedgecock, secretary; Robert Nord, treasurer; Mrs. George Gooder and Mrs. Max Bokmeyer, auditors. Mrs. Stinehart, retiring dean, presided at this final spring meeting. "The New Moon" in narration and song was sketched by Mrs. Bokmeyer, accompanied at the piano by Mrs. C. D. Quail. Dinner arrangements were handled by Mrs. S. J. Galvin, Mrs. Bokmeyer and Mrs. James Tucker.—MARIE VON KAENEL, Registrar.

**ST. JOSEPH VALLEY CHAPTER**—The St. Joseph Valley Chapter held its last meeting for this year June 9 in the home of Mrs. Lester Finney, South Bend, Ind. Mrs. W. E. Harnisch, dean, introduced Mrs. Finney, who played the following selections on her Conn electronic organ: "In Dulci Jubilo" and "Jesu, Joy of Man's Desiring," Bach; "Chinese Boy and Bamboo Flute," Spencer; "Fountain Reverie," Fletcher; "A Gothic Cathedral," Pratella. Mrs. William Nelson played some "pop" selections on the instrument to show its versatility in the home. Daniel H. Pedtke, F.A.G.O., the newly-elected dean, gave a brief resumé of the program outlined for next season.—RUTH ANN LEHMAN, Registrar.

**KENOSHA, WIS., CHAPTER**—The Kenosha Chapter sponsored Wilma Hoyle Jensen in an outstanding recital at St. Matthew's Episcopal Church May 10. Presiding at the four-manual Skinner organ, Mrs. Jensen opened her program with the Fugue in E flat by Bach, followed by Couperin, Buxtehude, Franck, Schumann, Sowerby, de Malingre, Searle Wright, DeLamar and Edmundson. The Kenosha News commented on her "excellent agility and technique and her poetic concept of the compositions."—MRS. RAGNILD H. CONGDON.

**INDIANAPOLIS CHAPTER**—The Indianapolis Chapter met May 14 at Christ Church Cathedral for the annual dinner and election of officers for 1957-58. Dean Harry W. T. Martin presided. Robert Hobbs, organist-director of the cathedral, was host. New members and guests were introduced. New officers for 1957-1958 are as follows: Dean, Mr. Martin; sub-dean, Miss Elsie Macgregor, F.A.G.O.; secretary, Susan Shedd Hemingway, A.A.G.O.; treasurer, Paul R. Matthews; registrar, Gertrude Lewis; librarian, George E. Lockenour, A.A.G.O.; auditors, Erwin W. Mühlenbruch and Marietta Noblitt; new members of executive committee, Frank S. Watkins, Natalie Conner and Fred Koehn. A large crowd turned out for the recital which followed. Bernice Fee Mazingo played the harpsichord, programming: Chaconne in D major, Pachelbel; Toccata per Ogni Modi, Sogre; Minuet, March and Musette, "Anna Magdalena Notebook," Bach; Allemande, Sarabande and Gigue, Suite 12 in E minor, Handel. Kenneth Roberts at the organ played: Introduction and Toccata in G, Walond; Concerto in A minor, Vivaldi; Fugue in E flat (St. Anne), "When Christ Our Lord to Jordan Came" and Fantasie and Fugue in G minor, Bach.—FLORENCE M. MILLETT, Publicity Chairman.

**UNIVERSITY OF MINNESOTA STUDENT GROUP**—The final meeting of an interesting year for the student group was held in St. Clement's Episcopal Church, St. Paul. The St. Clement's choir, under the direction of Jack Fisher, dean of the Minnesota Chapter, sang a short concert. Included in the program were Hassler's Mass in D, Merbecke's Communion Service and motets by Pachelbel, Pitoni and Redford. Following the concert officers for the new year were elected and the newly-written constitution was read and ratified. The new officers are: President, Warren Elmiss; vice-president, Tom Brown; secretary, Priscilla Johnson; director of promotion, Gerane Wharton. Mrs. Arthur J. Fellows is treasurer. The new constitution was born out of a specific need for clarification of duties and responsibilities of the various offices. After a diligent search no constitution specifically for student groups was found and the parent chapter constitution did not seem to satisfy the needs. The group is willing to share the newly-adopted constitution with other student groups if they are interested.

**NORTHEASTERN WISCONSIN CHAPTER**—The Northeastern Wisconsin Chapter held its last meeting of the year in Shiocton May 19, featuring the new Schlicker organ at the First Evangelical Lutheran Church. The five-stop, six-rank unenclosed instrument was described by Mr. Obermyer of the Schlicker Company. Following a discussion on trends and types of organs by LaVahn Maesch, five Lawrence College students demonstrated the instrument's capabilities. Compositions by Bach and Buxtehude were performed by Marilyn Warner, Joan Berger, Edith Miller, Don Austin and Dan Smith. Pastor Mielke and the church organist, Rosalie Kepke, were hosts at the fine dinner which followed in the church basement. A business meeting was held and the following officers were elected: Dean, Clinton De Witt; sub-dean, Paul Shields; secretary, Gladys Michaelson; corresponding secretary, Joan Berger; treasurer, Edith Rentner; executive board, Edith Miller, Bette Harris and Byrl Bryan.—DON AUSTIN, Corresponding Secretary.

**LORAIN COUNTY, OHIO, CHAPTER**—The April 15 meeting was held in the First Methodist Church, Elyria. The program consisted of selections suitable for service repertory and numbers were played by the following members: Mrs. Carlton Squire, Mrs. Robert Fountain, Mrs. Frederick H. Meng, Mrs. Paul Neuenschwander and Thomas Curtis. The May meeting, the final one for the year, opened with the annual dinner at the Baptist Church, Oberlin. After the dinner and business meeting the group went to Finney Chapel to hear six Oberlin College students play a recital. The students were pupils of Professors Fenner Douglass, Grigg Fountain and Leo Holden.—LEOLA SIGLER, Registrar.

**LINDSBORG, KANS., CHAPTER**—The Lindsborg Chapter met Jan. 21 at the First Methodist Church, McPherson. A demonstration of the recently-installed Reuter organ was given by the church organist, Mrs. R. D. Elwell. A discussion of hymn playing and accompanying at the organ was led by Audrey San Romani, Harry Huber and Lambert Dahlsten. Guests and prospective members were introduced at a social hour arranged by a committee headed by Mrs. W. E. Quinn.

A meeting was held March 11 at the University Methodist Church, Salina. Norman Hackler led a spirited discussion on music in the church service. Various members displayed church bulletins showing music they had used recently. Mr. and Mrs. Harry Huber were in charge of refreshments at the close of the meeting.

The chapter sponsored a recital by Joseph A. Burns, F.A.G.O., Cedar Falls, Iowa, May 6 at Presser Hall, Lindsborg. His program included: Fantasie and Fugue in G minor, Bach; Six numbers, Organ Mass, Frescobaldi; Nine Chorale Preludes, Brahms, and Symphony 6, Vieme. At a short business meeting which followed the recital the following officers were elected: Dean, Mrs. Audrey San Romani; sub-dean, Mrs. Nadine Berggren; secretary-treasurer, Miss Anna Fuchs, and executive committee members, Mrs. Inez Carlson, Mrs. Ruth Staebler and Gerald E. Hedges. The members then went to the home of Mr. and Mrs. Dahlsten where a reception was held in honor of the recitalist.—MAYME H. PORTER, Dean.

**CANTON, OHIO, CHAPTER**—Richard Ellsasser conducted an organ-choral workshop for the Canton Chapter May 13 in the First Christian Church. A lecture-demonstration was followed by a dinner. Mrs. Clarence K. Dreteke, dean, presided. John A. Cox, John H. Lothrop and Mr. Dreteke were in charge.

The public recital by Mr. Ellsasser was May 14 in the First Christian Church with an audience of nearly 1500. The program appears on the recital pages. A reception honoring the artist was held in the fellowship hall.

The annual birthday anniversary meeting was held May 27. The program consisted of original compositions by members. Colored slides of a recent trip to Brazil, Venezuela and Colombia by Mr. and Mrs. Peter C. Paterson closed the program.—CLARENCE K. DRETEKE, Corresponding Secretary.

**SANDUSKY, OHIO, CHAPTER**—Thirty-two organists and choir directors of Sandusky and surrounding Erie County have organized a new chapter, the charter having been granted Jan. 14. Elmer J. Frank is serving as dean of the newly-organized group. Two meetings have been held thus far with the group planning on monthly meetings in the fall.

An organ record will be placed in the public library in memory of George Beare, chapter member of the chapter.

At the meeting May 19 the members saw a film on sound wave patterns made available through the Bell Telephone Company. Harold Kaufman, program chairman, was responsible for arranging the program. Miss Laura Long concluded the meeting by playing three numbers from her recent recital.—LAURA M. LONG, Secretary.

**ST. LOUIS CHAPTER**—Two students, winners of the young artist contest, were featured in a recital at the Church of St. Michael and St. George for the March meeting of the St. Louis Chapter. Miss Shirley Parnas and Roy Kehl were chosen in a contest held by the chapter last September. The chapter plans to make the contest and the recital for the winners an annual affair to encourage students in the area. Contestants were restricted to organists under twenty-five years of age. Mr. Kehl played Concerto 5, Handel; Pieces de Fantaisie and Intermezzo, Premiere Suite, Vieme, and Introduction and Passacaglia, Reger. Miss Parnas played: Toccata, Adagio and Fugue, Bach; Adagio for Strings, Barber-Strickland, and Piece Solennelle, Ibert. Mr. Kehl is a second-year student at Oberlin College. Miss Parnas is a student of Paul Friess.

**KANSAS CHAPTER**—The Kansas Chapter sponsored a program of Bach and French music played by Pierre Cochereau. The First Presbyterian Church was filled and an overflow audience was seated in extra chairs while others stood. There were more than 900 present. The chapter is very proud of this accomplishment. A reception was held in the church parlor following the recital in honor of M. and Mme. Cochereau.—MRS. B. A. C. ANDERSON, Secretary.

**DUBUQUE, IOWA, CHAPTER**—A large audience composed of chapter members, members of the parish and guests heard the newly-rebuilt organ in St. John's Episcopal Church April 29. Mrs. Arthur Acheson, organist of the church, was program chairman. The Rev. Robert E. Holzhammer, rector, welcomed those present and gave a short history of the old instrument and of the new one. Following the recital a coffee hour was held in the crypt.



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# News of the American Guild of Organists—Continued

## New Chapter Formed in Missouri.

The new Southeast Missouri Chapter was formed from a group which gathered April 29 for a recital by Howard Kelsey, regional chairman, in the Centenary Methodist Church, Cape Girardeau. After the program those interested in forming a new chapter met with Mr. Kelsey and resolved to petition national headquarters for a charter.

The new members met May 19, again at the Centenary Church, for a recital by Dr. Glenn Watkins. After the program the following officers were elected: Dean, J. Hugh Smith; sub-dean, Mrs. Audley Brown; advisor to the dean, Dr. Dan B. Cotner, and treasurer, Albert Gratke. The chapter will sponsor public recitals without charge. There was no June meeting due to the regional convention in Columbia.

J. HUGH SMITH, Dean.

**PEORIA, ILL., CHAPTER**—The final meeting this season for the Peoria Chapter was a dinner June 11 for members and their guests at the Pekin country club. Dean James Clusky recalled the highlights of the season. Announcement was made of arrangements for recitals by Fernando Germani and William Teague next season. New officers were installed and incoming Dean Carl Andres sketched some of the plans for 1957-58. Tom Hunter, a representative of the arts and science center, spoke to the group about plans for the new building envisioned for the future, showing slides and urging support for the project.—AGNES W. CHRISTOPHER, Registrar.

**BLACKHAWK CHAPTER**—The Blackhawk Chapter held its annual meeting and dinner at St. James' Lutheran Church, Rock Island, Ill., May 20. Reports of last year's activities were given by the officers. In the election that followed these officers were unanimously accepted: Dean, Mrs. J. Erik Holmer; sub-dean, Mrs. Elton Anderson; registrar, James Galley; treasurer, Laurance Smith; secretary, Mrs. Richard Laubhan; auditors, Mrs. Frederick Anderson and Mrs. Robert Gustafson; librarian, A. Leonard Liliyers; chaplain, the Rev. Charles T. Gaskell; members at large, Mrs. Regina Fryxell and Mrs. Leon Van Camp. The speaker of the evening was Roger Nyquist, senior at Augustana College and a student of Philip McDermott. Mr. Nyquist spoke of his studies last summer with Catharine Crozier.

The April meeting was held at Trinity Episcopal Church, Rock Island, where the Rev. Charles T. Gaskell, assisted by the organist and choir of Trinity Church, gave an interesting demonstration of the Episcopal liturgy. He prefaced his talk with a brief survey of the beginnings and development of liturgy.—MRS. J. ERIK HOLMER.

**DISTRICT OF COLUMBIA CHAPTER**—The annual election of officers gave the following leaders to the District of Columbia Chapter: Dean, Kathryn Hill Rawls; sub-dean, Richard Rancourt; treasurer, Frances Hoschna; secretary, Robert Wyant, and registrar, Cleveland Fisher. A rising vote of appreciation was given Temple Dunn for his work as dean.

A beautifully prepared program of romantic works, at which the chapter was guest, was given in May by the All Souls choir under Karl Halvorson. Included were Gloria from Messa "di Gloria" by Puccini, "Deux Melodies Hebraiques" Ravel, and "L'Enfant Prodiges" Debussy. The rich tone of the choir, the voice of Rilla Rowe Mervine and the polish of the large chamber orchestra deserve commendation.

In June the chapter witnessed an impressive ceremony of investiture for admitting new boys into the "little singers" of St. Peter's Catholic Church, Richard Rancourt, music director. Music for this was furnished by a rather new choir, the choir of men and boys of St. Anthony's Church, directed by the Rev. John W. Eccleston. Included in the program were a number of Gregorian chants and other works of liturgical significance. Father Eccleston played Toccata in C and "The Blessed Christ Is Risen," Bach, and Antiphon 5, Dupré.—ROBERT WYANT, Registrar.

**BRIDGEWATER COLLEGE STUDENT GROUP**—The Bridgewater College Student Group and friends from a nearby community sponsored Edmund A. Wright, instructor in organ and assistant to the director of Hollins College Conservatory of Music, in a recital in Cole Hall on the Bridgewater campus May 6. For his recital Mr. Wright played works by Bach, Handel and Franck and a composition by Dierks, written especially for him. After the recital the group held a reception for Mr. Wright, the Bridgewater College music faculty and friends in the community. The Rockingham County Chapter members were guests at both the recital and the reception.—MRS. RUTH W. STAUFFER, Sponsor.

**ALLEGHENY CHAPTER**—The Allegheny Chapter met June 3 at St. Stephen's Episcopal Church in Olean, N. Y. This was the annual spring public organ recital, this year with two pupils of David Craighead at the Eastman School of Music in Rochester: Marcia Loeffler and David Mulbury. Their program: "All Praise to Thee, Lord Jesus Christ" and Prelude and Fugue in D major, Bach; Noel in G, Daquin; "Rhythmic Trumpet," Bingham; Prelude and Fugue in G major, Dupré; Cortege and Litany, Dupré-Farnam; Fugue, Honegger, and Chorale in A minor, Franck.

The chapter met May 28 at the Portville Presbyterian Church. Miss Jenetta Herri-man and Mrs. Charles Peet were co-chairmen of arrangements. The program consisted of vocal solos by Miss Jean Frantz, organist and director of the Olean First Presbyterian Church. She was accompanied at the piano by Mrs. Peet. Dean Harriett E. Lange conducted a business meeting, at which Chester E. Klee, chairman of the nominating committee, presented the slate of officers. All officers were re-elected for another year as follows: Harriett E. Lange, dean; J. Edgar Pelton, sub-dean; Miss Jean Frantz, secretary-treasurer; Philip F. Smith, librarian and Diapason correspondent.—PHILIP F. SMITH.

**ARROWHEAD CHAPTER**—The Arrowhead Chapter at Duluth, Minn., enjoyed a workshop conducted by Edward Berryman, University of Minnesota organist, April 28-30. The sessions were stimulating and interesting and there was a fine attendance. Mr. Berryman, as some said, "a one-man convention," led discussions and demonstrations on interpretation, registration, repertory, accompanying and improvisation. Sessions were held at the Pilgrim Congregational Church, the First Lutheran Church, St. Paul's Episcopal Church and the Miles Music Company.

**MADISON, WIS., CHAPTER**—Oratorios and cantatas were studied and read at the May meeting of the Madison Chapter at the First Baptist Church. Ernest Justice, choir director at the First Methodist Church, conducted the studying and reading of Fauré's Requiem, Saint-Saens' Christmas Oratorio and Schütz' "Passion of Our Lord." Instrumentalists and soloists assisted and choral parts were sung by those in attendance. Refreshments followed this interesting program. The chapter also held a business meeting and election of officers.—MARY-ANNE GRANT.

**ST. JOSEPH VALLEY CHAPTER**—The St. Joseph Valley Chapter held its dinner-meeting at Trinity Episcopal Church, Niles, Mich., May 14. Mrs. Margaret Harnisch, dean, presided. Albert Schnaible, chairman of the nomination of officers, announced the following slate: Dean, Daniel H. Pedtke, F.A.G.O.; sub-dean, Miss Martha Williams; secretary, Charles Hoke; treasurer, Mrs. Fred Corporan; registrar, Miss Ruth Ann Lehman. After the dinner Mrs. Adelaide Lee Herron, F.A.G.O., played an inspirational recital. The program appears on the recital page.—RUTH ANN LEHMAN, Registrar.

**CENTRAL PENNSYLVANIA CHAPTER**—The Central Pennsylvania Chapter held its annual organist-clergy banquet at the Episcopal Church of the Holy Trinity, Hollidaysburg, May 21. Harry P. Hitchen was the toastmaster for the evening. Following a delicious ham dinner Mrs. Don E. Taylor, dean and organist of the host church, welcomed the ministers. Mrs. Dorothy Hart, minister of music of the host church, introduced a trio of girls who entertained with several songs. G. Logan McElvany, A.A.G.O., was the guest speaker for the evening. He gave an enlightening talk on church music and its part in the worship service. At a short business meeting after the banquet the following officers were elected: Mrs. Don E. Taylor, dean; Miss Madalene Shaffer, sub-dean; Miss Grace Effinger, corresponding secretary; Harry P. Hitchen, treasurer; Donald R. Shultzberger, registrar; Miss Mary Wertz, Miss Rose Mueller, Mrs. Helen Stitt, Mrs. Ruth Dilliard, Mrs. Mary Reifsteck and David Behrens, executive committee.—JACK R. RODLAND, Corresponding Secretary.

**ALEXANDRIA, VA., CHAPTER**—At its May 14 meeting the Alexandria Chapter elected the following officers for the year 1957-58: Dean, R. Eugene Livesay; sub-dean, Dr. Richardson Dougall; registrar, Mrs. Hope Davidson; treasurer, Mrs. Mary C. Adams; secretary, Mrs. Margaret Garthoff; librarian, Mrs. Mary Brown; auditors, John Sanders and Mrs. Anne Kylin; chaplain, Dr. Cliff R. Johnson. Choir procedures and the place of music in the worship of the church was the subject of a talk by Margaret Garthoff.

The chapter sponsored a junior choir festival May 5 at the First Baptist Church with choirs from eight churches participating. Organ accompaniments were augmented by the playing of three trumpets. Mrs. Nicholas C. Brown was chairman in charge of arrangements.—ALICE CAMPBELL, Registrar.

**CENTRAL NEW YORK CHAPTER**—The May meeting of the Central New York Chapter was held at the Munson Williams Proctor Institute May 7. Plans were completed for the annual youth choir festival May 12 at Grace Episcopal Church, Utica. More than 300 boys and girls from twenty-one choirs took part in this large festival. The church was filled to capacity and the choirs blended their voices under the able direction of Frederick Monks. Participating choirs were from Clinton, Herkimer, Ilion, New Hartford, Oriskany, Rome, Sherrill, Utica and Westmoreland.

The June meeting was the annual dinner at the Trinkaus Manor June 4 with fifty-six members and guests present. A delicious dinner with all the trimmings befitting the occasion was served. John L. Baldwin, master of ceremonies, introduced members and guests, then proceeded with the program. Miss Mena Marucci, pianist, was the guest soloist. Dean Colin Miller, Hamilton College, was guest speaker. Jeanette Snyder reported on the regional convention in Albany with William Murray as Utica's representative in the competition. The new slate of officers is as follows: Dean, Nellie D. Snell; sub-dean, Cornelia M. Griffin; treasurer, Harry J. Weston; registrar, Alice R. Bliss, and chaplain, the Rev. Alan MacKenzie. The award of the "oscar" went to Alice R. Bliss, Zion Church, Rome, N. Y.—ALICE R. BLISS, Acting Registrar.

**PENNSYLVANIA CHAPTER**—Members of the Pennsylvania Chapter visited Longwood Gardens June 8 to finish the season with what should have been a typical summer outing. The gardens are a fabulous tourist attraction; however, because of the cold rain, the principal interest of the group was in the organ, played by Clarence Snyder, official organist and musical director. Mr. Snyder's recital was informal and his demonstration of the instrument most interesting. Enroute home, the bus stopped at historic old Chadd's Ford Inn where Miss Shirley Bickhardt had made reservations for a chapter dinner.

Newly-elected officers and executive committee members were announced at the business meeting. They are as follows: Dean, Wesley A. Day, F.A.G.O., Ch. M., F.T.C.L.; sub-dean, John Henzel, F.A.G.O.; secretary, Dorothy M. Bergmann; registrar, Laura Arnold Hart; treasurer, Albert G. Kay; assistant treasurer, Marguerite Krauss; executive committee, Nelson Buechner, Ruth Flower, A.A.G.O., Virginia Helm, A.A.G.O., and Frank Kuykendall, Ch.M.—ALICE FARROW.

**LANCASTER, PA., CHAPTER**—The April meeting of the Lancaster Chapter heard a paper on vocal solos for the church service by Abram Longenderfer with suggestions for choice of soloists, etc. This program was held in the newly-built Bethany Presbyterian Church. Election of officers resulted in the following: Dean, Helen Nuss; sub-dean, John Jones; secretary, Jean Doll; registrar, Kathryn Zercher; treasurer, Ethel Good Mumma; auditors, Joseph Rader and Francis Williamson; chaplain, the Rev. Don Jones. After the election Mr. Longenderfer played records on his new hi-fi record player.

The chapter journeyed to Hagerstown, Md., May 18. Members were guests of the M. P. Möller Company for lunch at the Fountain Head country club and on a conducted tour of the plant.

The last meeting for the season was held June 3 at Williamson's Park, Lancaster, as a family picnic. Plans are moving forward for the tenth anniversary in December. Special programs are now in formulation stage.—KATHRYN ZERCHER, Registrar.

**ROCKINGHAM CHAPTER**—Members of the Rockingham Chapter were guests of the Bridgewater College and Shenandoah Conservatory students at a recital by Edmund Wright, A.A.G.O., in Cole Hall, Bridgewater College, following their May meeting.

The following officers were elected for the 1957-1958 season: Dean, Miss Edna T. Shaeffer; sub-dean, Dr. Lester Bucher; treasurer, Miss Olivia Cool; secretary, Miss Ruth Spitzer; registrar, Mrs. Ruth W. Stauffer, and chaplain, the Rev. Dickson Taylor. Sub-dean George R. Hicks reported on the Lynchburg regional convention. Miss Cool invited members to attend the Brethren music conference June 14-17 to hear the lectures and recital by Dr. Elmer Tidmarsh at Bridgewater College.—RUTH B. SPITZER, Secretary.

**LOUISVILLE CHAPTER**—The Louisville Chapter elected the following officers at a dinner-meeting May 28: Dean, Joseph W. Schreiber; sub-dean, Gilbert MacFarlane; secretary, Miss Ruth Ewing; treasurer, Mrs. Alfred Higgins; registrar, Mrs. Walter Kennedy; librarian, Mrs. Percy Ferguson; auditors, J. Maurice Davis and W. MacDowell Horn; executive committee, Philip Malpas, Harry William Myers, Miss Charlotte Watson and Miss Willa Fae Williams.—GRACE KENNEDY, Registrar.

**HARRISBURG, PA., CHAPTER**—Kenneth Goodman, well-known Negro organist, appeared before the Harrisburg Chapter in an informal April recital, playing the four-manual Aeolian-Skinner organ in the Market Square Presbyterian Church. Mr. Goodman played numbers by Bach, Couperin, Handel and Dupré. He also played his musical impressions of Stockholm, recalling the bells of the city, and of Paris as a pupil of Dupré. As a final number he improvised on a theme submitted by Earl D. Miller, choral director of the host church. The senior choir of the church entertained at a reception for Mr. Goodman.

Guild Sunday was observed in the Market Square Church, Mrs. John R. Henry, organist. Choral numbers by the choir were by Bitgood and Mueller; organ numbers were by Huston, Dickinson, E. Arne Hovdesven, Elmore and Edmundson.

The chapter sponsored Robert Elmore May 14 in a recital at the Zion Lutheran Church, playing the four-manual Möller organ. Mr. Elmore played: Allegro, Sonata in F sharp minor, de la Tombe; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in Bonds of Death" and Prelude and Fugue in A minor, Bach; Sonata on the 94th Psalm, Reubke; "The Chimes of St. Mark's," Rus-solo; "Roulade," Bingham; Pavane, Elmore; "Hymn of Glory, Yon."

The closing event for the season was a banquet June 4 at the Colonial Park Reformed Church.—IRENE BRESSLER, Registrar.

**READING, PA., CHAPTER**—The last meeting for the current season of the Reading Chapter was held in St. Thomas' Church. E. Fred McGowan is the organist and had charge of arranging a lovely and diversified program. This meeting was held in conjunction with the Music Club of Reading. The program was opened by Dr. Lee M. Erdman, pastor, who spoke briefly on the value of music to the church. Brief words of welcome were then extended by Joseph Brubaker, president of the Music Club, and Richard Miller, dean of the chapter. The program was given by E. Fred McGowan, Mildred Schnable, Marguerite Scheifele and Robert Arnold, organ; Helen M. Smith and Donald Reber, piano; Dennis Brown and Patricia Pegg, sopranos, and Sara D. McGowan, contralto. Included were the following: Pastoral, Guilman; "Cast Thy Burden upon the Lord," Mendelssohn; "The Lord's Prayer," Malotte; Trio, Op. 1, No. 2, Beethoven; "On Mighty Pains," Haydn; "Alto Rhapsody," Brahms, and Prelude, Fugue and Variation, Franck. This was an entirely different program for both these musical organizations. There was quite a gratifying attendance and a number requested future programs of the same calibre.—MRS. RALPH E. STEPHENSON, Secretary.

**WESTERN PENNSYLVANIA CHAPTER**—The Western Pennsylvania Chapter met for dinner May 27 at the Mount Lebanon United Presbyterian Church. Dinner was served by the treble choir. The girls of the choir in white dresses and colored aprons and boys in white chef's caps sang two Rogers and Hammerstein songs with Mrs. James Evans accompanying them while the guests were eating. To open the short business meeting Dean Nan Neugebauer introduced Dr. James Evans, minister of music at the host church, who introduced the guests. Officers and directors elected were: Dean, Dr. James Evans; sub-dean, William Lindberg; secretary, Beatrice Ferrero; treasurer, David Archer; registrar, Lilly McGregor, and directors, Elizabeth Maier, Arpad Heutichy and Paul Beiswenger. Dr. Evans gave a program of contemporary American compositions for the Protestant church. Organist Victor E. Hill first played "Requiescat in Pace," Sowerby. The Sabbath choir sang Psalm 122, Sowerby, Clokey's "The Temple" and Bingham's "The Lord's Prayer."—ANN LYNN YOUNG, Registrar.

**LEXINGTON, KY., CHAPTER**—The Lexington Chapter held its student competition May 4 at Christ Church. The program was played by Miss Sara Jo Huff, Everett Amos and Mrs. Jerry E. Ward. Mr. Amos, a pupil of Mrs. Robert M. Penniston, Asbury College, Wilmore, Ky., was chosen to represent the chapter in the regional contest. The judges were: Wyatt Insko, Mrs. Almo Kiviniemi and Howard Carp.

The chapter closed a most successful year May 14 with a dinner-meeting at the Central Christian Church. Guests were our ministers, associate ministers, friends and Mr. Amos, the winner of the preliminary competition. Professor Dwight Steere, A.A.G.O., head of the department of music, Centre College, Danville, Ky., was the speaker. His subject, "Music and Devotion," was most informative and interesting. Mr. Steere is the author of "Music for the Protestant Church." Following the program Mrs. Westcott, dean, presided at the business meeting and election of officers. Elected to serve next year are: Dean, Arthur N. Wake, Jr.; sub-dean, Hammond W. Porter; secretary, Mary E. Lyons; treasurer, Mrs. E. M. Woodward; registrar, Mrs. Ward.—MARY E. LYONS, Secretary.



## News of the American Guild of Organists—Continued

### Ten States Represented at Workshop.

The week of June 10 was an outstanding one for organists in Oklahoma. Ten states were represented by organists attending the five-day organ workshop sponsored by the Oklahoma City Chapter and Oklahoma City University. Miss Catharine Crozier and Dr. Harold Gleason were the workshop leaders. A buffet supper was held June 10 by the chapter to honor Miss Crozier and Dr. Gleason.

A recital was given by Miss Crozier June 11 at St. Luke's Methodist Church. The new organ there was of special interest for her program, which was as follows: Passacaglia and Fugue in C minor, Bach; Suite "Medievale," Langlais; Choral in B minor, Franck; "Les Anges," "La Nativite du Seigneur," Messiaen; Fantasy for Flute Stops and Toccata, Sowerby.

MRS. PAUL FORSYTHE.

**ALAMO CHAPTER**—The annual Guild service was held May 19 in the Central Christian Church, San Antonio, Tex. The sanctuary choir of the host church, under the direction of Harold D. Herndon, minister of music, sang Fauré's Requiem, accompanied by Mrs. George W. Upshaw and a string ensemble from the San Antonio symphony orchestra. Mrs. Upshaw played "Rise Up, O Men of God," Bingham, and "A Mighty Fortress Is Our God," Peeters. The choir sang "Alleluia," Thompson. Dr. Kenneth E. Reeves, chaplain of the chapter, and Dr. W. Earl Waldrop, minister of the host church, officiated, reading the declaration of the religious principles.

The chapter met at the Trinity Methodist Church May 20. Dean Robert K. Reed presided. The following officers were elected: Dean, Harry Currier; sub-dean, the Rev. Frank R. Neff; secretary-recorder, Robert J. Caheluff; treasurer, Mrs. Leon Taylor; registrar, Bryant Walker; chaplain, Dr. Reeves. Dean Currier gave a brief history of the church's Higginson-Lane organ before playing Offertory, Peeters; Prelude in C major, "Come Sweet Death" and Grave, Fantasie in G, Bach. At the social hour the Rev. James W. Campbell, minister of the host church, led the group in a period of recreation.—ROBERT K. REED, Dean.

**LUBBOCK, TEX., CHAPTER**—For the final meeting of the year Don and LaVon Copley, twins from Muleshoe, Tex., were sponsored in a recital by the Lubbock Chapter May 5 in the First Methodist Church. Pupils of Cecil Bolton, the Copleys have been offered scholarships to colleges in Texas and Oklahoma. Their program included: Fantasie and Fugue in G minor, Bach; "Dear Lord and Father of Mankind," Thompson; Toccata in C, Fletcher; "Dorian" Toccata, Bach; "What a Friend We Have in Jesus," Thompson; Sonata 6, Mendelssohn; "Meditation," Sturges; "Forest Green," Purvis; "Litanies," Alain; "Fountain Reverie," Fletcher; "The Celestial Banquet," Messiaen, and Toccata, Symphony 5, Widor. Mrs. G. N. Atkinson, dean, presided at a business meeting after the recital. New officers elected for the next two-year term were Cecil Bolton, dean; Larry Schroeder, recording secretary; Mrs. Claud H. Dalton, corresponding secretary. Methods of getting better cooperation from pastors of local churches were discussed as well as ways of securing more subscriber members for the chapter. Members of the chapter honored Don and LaVon Copley with a dinner in the Spur dining rooms. Mr. Bolton acted as host.—MRS. HUGH ASHLOCK, Corresponding Secretary.

**TEXARKANA CHAPTER**—The Texarkana Chapter met May 25 at the First Presbyterian Church. Miss Dorothy Fletcher opened the program with a talk on the Genevan Psalter. Two Bach chorales, "Jesus, Priceless Treasure" and "Sleepers, Wake," were played by Miss Judy Stewart. Mrs. Jencie Young played Chaconne by Couperin. Mrs. Iren Pelley closed the program with Larghetto, G minor Concerto, Handel. At the business session presided over by Mrs. Pelley, sub-dean, the report of the nominating committee was read by Miss Mary Tension. All present officers were re-elected. They are: Wendell Blake, dean; Mrs. Pelley, sub-dean; Miss Mary Agnes Graves, treasurer, and Miss Dorothy Elder, secretary.—DOROTHY ELDER.

**FORT WORTH CHAPTER**—The May meeting of the Fort Worth Chapter was held at the First Methodist Church, Arlington, where a Möller organ was recently installed. After the dinner Dean Elza Cook presided at the business meeting. The officers for the incoming year were installed: Dean, Emmett Smith; sub-dean, Mrs. Adrienne Moran Reisner; treasurer, Mrs. L. G. McLean, and secretary, Mrs. Lee Henrichs. A pleasing program was given by Sidney Boner, organist, and the chapel choir of St. Stephen's Presbyterian Church conducted by their minister of music, Dean Cook.—IMOGENE EICKHOFF, Reporter.

**PASADENA AND VALLEY DISTRICTS CHAPTER**—At its meeting May 13 at the First Methodist Church, Pasadena, this chapter elected three new members of the executive committee and re-elected the incumbent officers to serve for the year 1957-8. Reports covering activities for the last year were read, Dean Ronald Huntington expressing the chapter's warm appreciation of the contributions to the success of the year by members and guest artists. The dean especially thanked Sub-dean Robert Prichard as program chairman and Walter H. Cates as general chairman of the far-western regional convention. Dinner was served by the women of the church. Following the meeting members heard a program by Mr. Prichard on the Skinner organ and the eleven members of the Los Angeles brass ensemble, led by Lester Remsen. The program was: Sonata da Chiesa, organ and trumpet, Gagnebin; Canzona, trumpets, trombone, French horn and tuba, Gabrieli; Cortege, organ, three trumpets and three trombones, Litalze; Suite for brass from "Mikrokosmos," brass ensemble, Bartok; Sonata 2, Hindemith, and the first performance of Concerto for organ and brass, Rayner Brown.

The final meeting for the 1956-7 season was held June 10 at the home in Arcadia of Dr. and Mrs. Huntington (parents of the dean), the dinner featuring barbecued filet mignon. About seventy members and guests took full advantage of the facilities in the attractive grounds for swimming, badminton, ping-pong, croquet and other games. All expressed appreciation to the hosts for their hospitality.—G. S. FREESTONE, Registrar.

**RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER**—The Riverside-San Bernardino Counties Chapter sponsored Loren W. Adair in a recital March 17 at Calvary Presbyterian Church, Riverside, on the new three-manual Möller. Mr. Adair played two of his own compositions, "Blessed Jesus, We Are Here" and "Sunset."

The chapter and the Calvary Presbyterian Church choir sponsored Dr. Robert Baker in a recital April 16 at Calvary Presbyterian Church.

A dinner-meeting was held at San Bernardino Valley College April 29. Members assembled together after dinner to hear a fine program of records arranged by Robert Derick, sub-dean.

The annual meeting for the election of officers was held May 14. The group met first for dinner at the Old South tea room, Riverside, where Dr. Leslie Spelman, regional chairman and a member of the chapter, was given a monetary gift for his trip to the I. C. O. in London, where he will be a guest speaker. After dinner the following new officers were elected: Dean, Robert Derick; sub-dean, Dorothy Hester; secretary, Lucille Keeler; treasurer, Charles Shaffer; registrar, Edna Farnsworth; librarian, Lena Kennedy; chaplain, the Rev. R. Merrill Jensen; auditors, Clara Stoehrer and Dr. C. T. Halburg; members-at-large, Betty Henninger, Margaret Bray, Seward Brush and Ben Herbert. Mass in C, Byrd, and two encores were sung by the Pomona College glee club directed by William F. Russell.—LUCILLE KEELER, Secretary.

**SAN DIEGO CHAPTER**—The San Diego Chapter held its annual installation dinner June 3 at the First Presbyterian Church. The following slate of officers was installed by the Rev. Richard Willars, chaplain of the chapter: M. Isabel Tinkham, dean; Gwendolynn Myers, sub-dean; Martha Thomas, registrar; Ruth Puryear, corresponding secretary; Harold Chaney, treasurer; Charles Lawrence, librarian; Heidi von Gunden, historian; Isabel Crutchett, Bertha Parrette and Byron Whitted, board of directors. The installation ceremony was preceded by the welcoming of new members. The program consisted of an interesting and informative lecture on the organ, illustrated with colored slides and musical excerpts, by Marjory Tripp, a senior at San Diego State College. Members were happy to learn that the registrar-elect, Martha Thomas, will attend the I. C. O. in London. Her report will be heard on a program next year.—MADELINE TERRY, Historian.

**SACRAMENTO CHAPTER**—The Sacramento Chapter held its annual dinner and business meeting May 13 at the Alhambra Italian restaurant. The members participated in the national A.G.O. elections. The local nominating committee submitted the following names for next year's officers, who were unanimously elected: Dean, Mrs. Grace Morse; sub-dean, Mrs. Helen Kigore; secretary, Mrs. Florence Paul; treasurer, Mrs. Marian Stonsifer; placement secretary, Miss Fay Hanchette; executive board members, Dr. Lucas Empey and Leland Ralph. Following the business meeting the members proceeded to the Pioneer Congregational Church for the annual exchange program with the Guild student group. It was very successful and inspiring.—FLORENCE M. PAUL, Secretary.

### Springfield Chapter Sponsors "Elijah."

A brilliant performance of Mendelssohn's "Elijah" May 5 climaxed the 1956-57 season of the Springfield, Mass., Chapter in the municipal auditorium. A chorus of 135 from thirty-five churches in the area, accompanied by forty-five members of the Springfield Symphony Orchestra, thrilled a large audience. Mac Morgan was Elijah and other soloists were Betty Ann Falconer, Calliope Shenan and Gilbert Vickers. Prescott Barrows conducted.

The annual meeting and banquet in the Congregational Church of Hatfield closed another year's activities with the election of the following slate of officers: G. Leland Nichols, dean; Franklin P. Taplin, sub-dean; Elise Moody, secretary, and Dorothy Norton, treasurer.

MILDRED P. WELLS, Secretary.

**KERN COUNTY, CAL., CHAPTER**—The final meeting of the year was held at the First Presbyterian Church in Bakersfield. A potluck supper was followed by one of the most outstanding programs of the year. Mrs. Josephine Sweney, organ, and Tryon Richards, piano, played Handel's Concerto 4 in B flat. Buxtehude's Sonata 5 for violin, cello and organ was also performed by Mr. Richards, organ, Leslie Chatfield, violin, and Carl Chatfield, cello.

The Kern County Chapter sponsored Charles Shaffer, University of Redlands, on A.G.O. Sunday in a recital on the Möller organ in St. Paul's Episcopal Church. Mr. Shaffer was enthusiastically received in the following program: Sonata for the Trumpet Stops, Purcell; Benedictus, Couperin; Chaconne in E minor, Buxtehude; "Awake, Thou Wintry Earth," "Jesu, Joy of Man's Desiring" and Prelude and Fugue in G major, Bach; Antiphons 2 and 5, Dupré; Kleine Präludien und Intermezzi, Schroeder; "Folk Tune," Whitlock; "Piece Heroique," Franck.

The year was climaxed by the installation of officers at the First Christian Church. Mrs. Evelyn Butcher played the vesper service. The new officers are: Mrs. Dorothy Clark, dean; Mrs. Ila Shively, sub-dean; Mrs. Mary Nystrom, registrar; Mrs. Lucille Crockett, treasurer; Mrs. Mabel Welsh and Mrs. Barbara Hawkins, auditors.—ELEANOR MCINTIRE, Registrar.

**ORANGE COAST, CAL., CHAPTER**—The Orange Coast Chapter held its May meeting at the First Methodist Church of Santa Ana with the Orange County Chapter of the Choral Conductors Guild joining. Ministers were special guests. After a delicious dinner and the showing of an organ film the meeting adjourned to the church where a Guild service was held. Robert Amerine, organist of the church, played numbers by Whitlock, Elmore and Ernst. Solos by Margaret Pueck, contralto, and anthems by the choir, David Young directing, were representative of the best in contemporary church music, including numbers by Thiman, Sowerby, Jennings, Ireland, Baker and Williams. Following the service each Guild held its own business meeting and election of officers. The chapter will have the following in office during the coming year: Robert Amerine, dean; Kathryn Jordan, sub-dean; Douglas Rodewald, secretary; Ruth Martens, treasurer; Alvin Marshall, auditor; Ronald Huntington, chaplain, and executive board, Ruth Archipley, Vivian Harmon, Olive Kempin, Edmund Martens, Stephen Palmer and Susan Talevich.—RUTH ROCKWOOD, Publicity.

**CENTRAL ARIZONA CHAPTER**—The chapter was invited to attend vespers at the First Methodist Church in Mesa on Mother's Day. The youth and children's choirs, directed by Ann Price Eaton and Dorothy Renshaw, sang a program of sacred music. Organ volunteers were played by Mrs. Eaton and Margaret Ann Cummins. Following the program a youth and children's choir workshop was conducted by Mrs. Eaton. Refreshments were served after the workshop.—MARVIN ANDERSON, Registrar.

**NORTH LOUISIANA CHAPTER**—Several members of the North Louisiana Chapter presented their students in a recital in the Brown Memorial Chapel of Centenary College, Shreveport, April 30. Organists were from the classes of Mrs. Harold Booth, Norman Fisher and William Teague. The following program was heard: Allegro, Sonata 3, Guilman, Marcella Flynt; Two Quiet Preludes, Jacobi, Betty Watson; Prelude in F major and "Liebster Jesu," Bach, Martha Ann Oliphant; Prelude in D minor, Bach, and Voluntary in F and Air, Thiman, Linda Walters; Sketch in D flat, Schumann, and "Lord Jesus Christ, Be Present Now," Walter, Mary Beth Almanrode; Prelude and Fugue in C major, Bach, and Allegretto and Prelude on a Welsh Hymn Melody, Thiman, H. C. Alford; Minuet, Suite "Gothique," Boellmann, Madeleine Trichel; "Liebster Jesu," Purvis, Karen Ford; Variations de Concert, Bonnet, Mary Katherine Sifford.—MRS. A. BLIENE, Registrar.

**CHARLESTON, S. C., CHAPTER**—The annual choir festival of the Charleston Chapter was held May 12 at St. Michael's Episcopal Church. The program, "A Christian Year," included anthems appropriate to the seasons. The choirs were made up from adult and junior choirs of local churches. Organists for the event were Mrs. C. H. Rumpel, Jr., Mrs. Harry Kent, Mrs. Wilson Cone and Vernon Weston. The Rev. T. W. Horton, Jr., served as director, and accompanist was Mrs. Paul Davis.

The regular May meeting was held at Bethel Methodist Church May 13. The program of sacred music was given by the adult and chancel choirs of Bethel Church under the leadership of Mrs. C. H. Rumpel, Jr., organist-director of the church. A short business meeting was held, at which time the following officers were installed by the Rev. F. S. James, pastor of Bethel Church: Dean, Mrs. Jervey Royall; sub-dean, Miss Louise Mathis; secretary, Miss Janet Moede; treasurer, Mrs. Paul Davis; reporter, Miss Frances Kirkwood. A delightful social hour followed the meeting, Mrs. Rumpel, hostess.—FRANCES V. KIRKWOOD, Reporter.

**ST. PETERSBURG, FLA., CHAPTER**—The St. Petersburg Chapter had its annual Guild service May 12 at St. Bartholomew's Episcopal Church. Following the processional of choir and members of the chapter Edwin A. Leonhard played Andante Moderato, Sonata in G minor, Storé. The declaration of religious principles was read by Dean Max Miranda, A.A.G.O., followed by the anthem "Fear Not Ye, O Israel," Buck. Mrs. Glenn S. Houk played Pastorale, Bach, for the offertory and Mrs. Marguerite Foster played "Festal" Postlude, Rinck, as the final number.

The dinner was held May 27 at the Craft Village, where reports of delegates to the southeastern regional convention were given. Preceding dinner a business meeting was held where the annual reports were given and these officers elected: Dean, Marguerite Beckwith; sub-dean, Mrs. Myrtle Duffy; registrar, Elieette Conlan; corresponding secretary, Florence Anderson; treasurer, Evelyn Cherry; press chairman, Dorothy Kirk; auditors, Edwin Leonhard and Paul Hultquist; directors, Helen Henderson, Mr. Maguire, Mrs. Gertrude Miller and Mrs. Laura Fitts; librarian, Emily Byrd.—MARGUERITE FOSTER, Corresponding Secretary.

**NORTH MISSISSIPPI CHAPTER**—The North Mississippi Chapter met for an all-day meeting May 11 in the First Methodist Church, Tupelo. After registration and refreshments the morning devotions were held with Harry McCord at the organ. Eugene Brister, Grenada, Miss., followed with a recital, after which came a conducted tour of organs in Tupelo. After lunch at the Rex Plaza, a business meeting, election of officers and a session on "The Pipe Organ," led by Thomas McCage, were held. The day closed with a recital by Esther Oelrich and a reception at the home of Mrs. L. A. Johnston.—ESTHER OELRICH, Secretary.

**SEATTLE CHAPTER**—The May meeting of the Seattle Chapter was held at the beautiful chapel at the Highlands. The following officers were elected for the coming year: Dean, Edward A. Hansen; sub-dean, Winston Johnson; secretary, Robert Rank; treasurer, Edith Taylor; executive board, Helen McNicholl, Maria Kjaer and Lois Peterson; auditors, Nadine McGowan and Signe Williamson. Winner of the recent competition in organ identification, Mildred Wassberg, was given a copy of Mrs. Grauman's book, "Music in My Bible." Dean Hansen announced that the Seattle Chapter will be host for the 1959 regional convention. The Rev. Thomas Jessett, vicar of the Highlands Chapel, presided at the installation of the newly-elected officers. Following this a report of the recent regional convention at Spokane was made by Grace Fisher, Robert Rank and Mr. Hansen. Winner of the competition in organ playing at that convention was Al Campbell of this chapter. The meeting concluded with Gladys Irvine, chapel organist, playing the following recital: Prelude in A, Smart; "Farewell I Gladly Bid Thee" and "Elegy," Peeters; "Come Sweet Death," Bach, and Toccata in F, Widor.—ROBERT RANK, Secretary.

**HAWAII CHAPTER**—The Hawaii Chapter met May 20 at the Atherton Chapel, Central Union Church, Honolulu. Thirty members and guests attended the meeting—the largest attendance yet. Three new members joined. Elections were held and plans discussed for bringing a visiting recitalist here in the fall. The chapter will be one of the sponsoring organizations for a visit here by Julius Herford in December, at which time the noted musicologist will conduct a comprehensive program of workshops, recitals and lectures for a period of about ten days. The musical program consisted of chorale preludes by Bach and Peeters performed on the chapel Holtkamp organ by Donald Wiley and Clarence Ledbetter.—DONALD WILEY, Dean.



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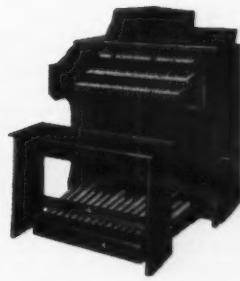
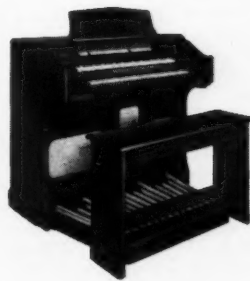
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## Some Early Organs in New York City Described Vividly

By F. R. WEBBER

(Continued from the June issue.)

Thomas and William Robjohn are said to have worked for Gary & Davison. They came to America and worked for John Frith and William Hall, who made and sold woodwind and reed instruments and who published sheet music. In 1838 Frith & Hall, together with the Robjohns who furnished the know-how, built an organ for St. John's Chapel, Varick Street. The John Lowe organ of 1813 was given to St. Clement's, then in lower Manhattan. The Robjohns soon established their own business and built a number of organs. One of these, built in 1858 or about that time, was in the Rutgers Street Presbyterian Church, now St. Teresa's Roman Catholic Church, and the large organ in that church today is said to be a rebuild of the fine old Robjohn. Another Robjohn of 1858 was built for South Church, Reformed Dutch. It had an independent pedal organ of seven ranks of pipes and contained pneumatic action, perhaps tracker-pneumatic. This fine organ was rebuilt by H. L. Roosevelt and still exists in the beautiful Park Avenue Christian Church, Park Avenue at East 85th Street. It has a Casavant console of recent date. It is a divided organ and its two superb cases are said to be the work of the Robjohns, although it is certain that there was no man in America in 1858 who could produce such excellent Gothic detail. It suggests the work of E. Donald Robb rather than the Gothic of the rough-and-ready designers of 1858. The tonal quality of the organ is a credit both to the Robjohns and to Roosevelt. The Robjohn brothers helped John and Caleb Odell build their Opus 1 in 1859 and then became voicers for the Odells.

About the year 1839 Henry Crabb came from England to Brooklyn. He built a number of organs, among which were those of Holy Trinity in Brooklyn, Christ Church in Bridgeport and the Dutch Reformed Church, Washington Square, New York.

George Jardine (1800-1882) was a native of Dartford, Devon. He worked for Flight & Robson and came to America intending to make barrel organs. He did not find much demand for such things and he turned to what was called finger organs. His Opus 1 is said to be a 2-14 in the Church of Prince George, Georgetown. Mr. Jardine, his four sons and two grandsons built many organs between 1850 and 1899. They built six organs of four manuals for New York and Brooklyn alone. Their 4-75, built in 1893 for St. George's Episcopal Church, New York, was a curiosity. There was a 10,000-gallon tank in one of the towers 150 feet above ground. In the basement was a tank of equal size. Water was pumped into the upper tank by a steam engine and its flow into the lower tank operated the feeders of the bellows. The displayed pipes were curious in design and highly decorated. On the organ was a large clock surrounded by a flare of trumpets. The Jardines were located at Broadway and Grand Street, at another time on Broome Street, then on Anthony Street where they suffered a disastrous fire, then at 548 Pearl Street and finally at 314-320 East 39th Street, where they had a six-story factory. Their diapasons were good, their reeds a bit rough and their other voices tended to a sameness of tonal quality. Joseph E. and E. G. Jardine died in 1896 within a few weeks of one another.

Henry Erben (1800-1884), in many respects the most eminent American organ builder of his time, was trained by Thomas Hall and after a brief partnership he opened a shop of his own. He was located on Hester Street, then at 172 Center Street, at 24-26 Wooster Street, at 260-262 W. 28th Street and finally at 237 East 41st Street. An extended account of his career appeared in THE DIAPASON in December, 1952, and need not be repeated at this time. In 1846 Mr. Erben was asked to rebuild a Thomas Hall organ in St. Mark's in-the-Bouwerie. I have seen and read a sheaf of letters and stoplists in the handwriting of Henry Erben, Thomas Hall and others. Mr. Erben had stated that the Thomas Hall organ was

poor in materials and workmanship and hardly worth rebuilding. This brought a spirited reply in writing from Mr. Hall. Then followed a verbal duel between the brothers-in-law, and in the end the Hall organ was removed and Henry Erben built a new one for St. Mark's. The Erben organ served nobly for two generations. The present rector told me that the Erben organ was finally loaned to a clergyman up the Hudson, who had rebuilt a large barn into an attractive church. In the course of negotiations regarding the return of the organ to St. Mark's, the wooden church burned and the organ with it.

What is perhaps the oldest Erben in New York City proper stands unused in the west gallery of the former All Saints' Church, Henry and Scammel Streets. It is a good-sized rectangular affair and its recessed console and sliding doors are strongly locked with Henry Erben's pick-proof lock, plus a later Yale lock. From within the organ one may see twenty-six square-shanked wooden bars that lead to two vertical rows of draw knobs. It appears to be a 3-22 and its date is 1839. It would be most interesting to recover the stoplist of this firmly-locked organ.

The Sea and Land Presbyterian Church, a few squares to the west of the former All Saints', has a very fine Henry Erben organ of the year 1844. The friendly pastor of this church, which is now doing extensive work among the Chinese colony nearby, is always willing to allow visitors to examine and play this gem of Henry Erben's work. A comparison of two Erben organs is interesting. Here is the organ in the Sea and Land Church:

### GREAT ORGAN.

Open Diapason, 8 ft.  
Open Diapason Bass, 8 ft.  
Dulciana, 8 ft.  
Stopped Diapason, 8 ft.  
Flute, 4 ft.  
Principal, 4 ft.  
Twelfth, 3 ft.  
Fifteenth, 2 ft.

### SWELL ORGAN.

Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Principal, 4 ft.  
Cornet, 3 ranks.  
Trumpet, 8 ft.  
Stopped Diapason Ch., 8 ft.  
Principal Ch., 8 ft.

### PEDAL ORGAN.

No pipes. Coupled to the manuals.

### COUPLERS.

Great and Swell.  
Great and Swell 8ves.  
Pedal.

The compass of the great organ, 59 notes; swell organ, 35 notes; the two stops marked "Ch.," 24 notes, and the pedal board, 20 notes. This is a GGG organ, for its manuals run down to GGG and its pedals begin at GGG. The swell organ contains two wind chests. The first five stops in the swell are enclosed in a very small swell box, while the ones marked "Ch." are unenclosed and form a bass for the stops of the swell. The organ stands in a deep west gallery and its case, with two unique, capped towers, is most unusual. The church building dates from 1819.

By way of comparison here is the stoplist of the Erben organ in St. Mark's in-the-Bouwerie:

### GREAT ORGAN.

Open Diapason, Large Scale, 59 pipes.  
Stopped Diapason Bass, 59 pipes.  
Stopped Diapason Treble, 59 pipes.  
Principal, 59 pipes.  
Twelfth, 59 pipes.  
Fifteenth, 59 pipes.  
Clarabella, 37 pipes.  
Sesquialtera, 66 pipes.  
Cornet, 148 pipes.  
Trumpet, 59 pipes.

### SWELL ORGAN.

Open Diapason, 42 pipes.  
Viol de Gamba, 42 pipes.  
Stop'd Diapason, 42 pipes.  
Principal, 42 pipes.  
Flute, 42 pipes.  
Hautboy, 42 pipes.  
Trumpet, 42 pipes.

### CHOIR ORGAN.

Dulciana (sic), 17 pipes.  
Stop'd Diapason, 17 pipes.  
Principal, 17 pipes.

### PEDAL ORGAN.

Double Open Diapason from CCC, 16 ft., 25 pipes.

Couple 2 Sets of Keys.  
Couple Pedals and Choir Organ.  
Couple Pedals and Great Organ.

This stoplist is copied from the original contract in Henry Erben's own handwriting. The stop nomenclature and the archaic spelling are his.

Mr. Erben was a fine mechanic and he built 1734 organs, 150 of which were in the New York metropolitan district. He used the best of materials and he employed the most skilled pipe makers, voicers, chest builders and action men. He had a thorough knowledge of good tonal structure and his organs, from the smallest four-stop example to his two or more cathedral organs, were always beautifully balanced. He used to say, "With a good open diapason, a principal, and a fifteenth you have the foundation of a good organ." Like his father, he was a man of determination. He knew good tonal quality and he knew how to get it. If an organist or a committee interfered there was often a clash of wills, but in the end he usually won. On various occasions he returned a contract rather than do something he knew was contrary to the best tonal structure.

Erben organs were so well built that a number of them still exist after a century. In other cases Erben organs, enlarged by present-day builders, and with new consoles, still exist. Here is an example of an Erben that exists intact in St. Patrick's, Mott Street, from 1852:

### GREAT ORGAN.

Double Open Diapason, 16 ft.  
Open Diapason, 8 ft.  
Melodia, 8 ft.  
Stopped Diapason, 8 ft.  
Gamba, 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Wald Flute, 4 ft.  
Quinte, 3 ft.  
Piccolo, 2 ft.  
Sesquialtera, 17-19-22.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Viol d'Amour, 8 ft.  
Principal, 4 ft.  
Flute Harmonique, 4 ft.  
Viola, 4 ft.  
Piccolo, 2 ft.  
Cornet, 12-15-17.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.  
Tremulant.

### CHOIR ORGAN.

Pyramid Diapason, 8 ft.  
Melodia, 8 ft.  
Stopped Diapason, 8 ft.  
Keraulophon, 8 ft.  
Dolce, 8 ft.  
Flute Traverso, 4 ft.  
Flageolet, 2 ft.  
Flautina, 2 ft.  
Clarinet, 8 ft.  
Clarion, 4 ft.

### PEDAL ORGAN.

Double Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Gamba, 16 ft.  
Claribel Flute, 8 ft.  
Violoncello, 8 ft.  
Trombone, 16 ft.

The compass is: manuals, 58 notes, pedal organ, 30 notes. This organ is 28 ft. wide, 14 ft. deep and 48 ft. high and it was opened June 24, 1852. It stands in a gallery with its original three-gabled case and its original console. Its tonal quality is declared by men well able to judge as quite reminiscent of the old Silbermanns and Arp Schnitgers.

(Continued on page 34.)

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The southeastern regional convention in Atlanta, Ga., May 13-15 provided as leading events recitals by George Markey, Pierre Cochereau and Virgil Fox as well as a performance of Ernest Bloch's Sacred Service.

The Bloch composition opened the series of public events Monday evening. The Atlanta Choral Guild and soloists under the direction of Haskell Boyter gave an altogether convincing and disciplined performance of the difficult work. Emilie Spivey, A.A.G.O., provided unfailingly-brilliant accompaniment from the organ at the Temple.

Mr. Markey was heard Tuesday afternoon at the Druid Hills Methodist Church. His program included Mozart's Fantasia in F minor, Norman Coke-Jephcott's Variations and Fugue on a Theme by Beethoven, Katharine C. Lucke's Allegretto and Concerto 5 by Handel. In general Mr. Markey's playing was characterized by adroit registration and a sure sense of color. If he could have incorporated a little more vitality in matters of rhythm and phrasing, the results would have been fine indeed.

M. Cochereau delighted a capacity audience with his playing at the organ of the Shrine of the Immaculate Conception Tuesday evening. Compositions by Couperin, Bach, Franck, Vierne and Durufle were performed in a style of pure classical directness. But that which seized most effectively the imaginations of his listeners was the brilliant organ symphony in four movements which M. Cochereau improvised at the end of his program on a chorale and "Greensleeves." True to the great traditions of French organ playing, the musical possibilities of the two themes were superbly realized.

A four-state recital employing the talents of William Weaver (Georgia), Charlotte Gross (Florida), A. Elbert Adams (South Carolina) and Richard M. Peek (North Carolina) was heard Wednesday morning at the Morningside Presbyterian Church. Also that morning a missa cantata was celebrated by the Rev. Russell Woollen of the Catholic University. Service music was provided by Frances Shaffer Edwards, organist and director of music at the Diocesan Shrine of the Immaculate Conception, and the St. Gregory Men's Choir.

A recital by Mr. Fox Wednesday evening at the First Methodist Church brought the convention to a successful and exhilarating close. However, one point of cavil (for this reviewer at least): Mr. Fox undoubtedly felt on this occasion his music could not speak for itself and relieved this inability by extended remarks of his own. As for his playing it was sensuous, always alert and magnificently informed with perhaps the finest technique among American organists. The high point of his recital was the Suite, Op. 5, by Durufle which positively blazed through the virtuosity of the soloist.

THE SENIOR CHOIR of Grace Evangelical Lutheran Church, Baltimore, Md., sang Cantata 78, "Jesus Thou My Wearied Spirit," Bach, June 23 under the direction of Paul L. Davis.

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### CHOIR VESPER CROWNS BUSY SEASON AT ELYRIA CHURCH

The six choirs of the First Congregational Church, Elyria, Ohio, sang sixteen of their favorite anthems at a vesper service May 12. The combined choral groups number 190 and are directed by the Rev. Thomas Curtis and Mrs. Munro M. Grant. Mr. Curtis is completing his eighth year as associate minister and minister of music at the church. In April at a post-rehearsal party planned by the music committee he was given a large hi-fi record player and a purse of money from the choirs and church members in recognition of the continuous growth and development of the musical program of the church.

On one Lenten Sunday the Clokey service, "Out of the Depths," was given two performances by the adult and high school choirs with soloists. Other special events this season have included organ recitals by Mr. Curtis and by Marilyn Mason. Mr. Curtis spends one day each week as instructor in organ at Bowling Green State University, has been dean of the Lorain County Chapter of the A.G.O. and is president of the Elyria community concert association.

### ROBERT E. SCHANCK CHOSEN FOR CRANFORD, N. J., CHURCH

Robert E. Schanck has been appointed minister of music at the First Presbyterian Church, Cranford, N. J.

Mr. Schanck received the bachelor of arts degree from Upsala College, East Orange, N. J., and his M.S.M. from Union Seminary, New York City. He spent two years at the Guilman Organ School and studied privately with Willard Irving Nevins, Theodore Koster, David Hugh Jones and M. Searle Wright.

In the last sixteen years he has served churches in Newark, East Orange, Woodbridge and Maplewood. Mr. Schanck is college organist and assistant director of the choir at Upsala College.

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The 100th anniversary of the Episcopal Church of the Ascension, Chicago, was celebrated on the Feast of the Ascension, May 30, with two festival services: a solemn pontifical mass and a service of solemn evensong and benediction. Willard L. Groom, F.A.G.O., is organist and choirmaster and conducted the choir in these works: Mass in F major, Sowerby; Te Deum, Lefebvre, and "The Earth Is the Lord's," Leonari. A brass ensemble from the Chicago Symphony Orchestra assisted in Two Canzonas, Gabrieli; Fugue for Brass, Frescobaldi, and Trumpet Voluntary, Purcell.

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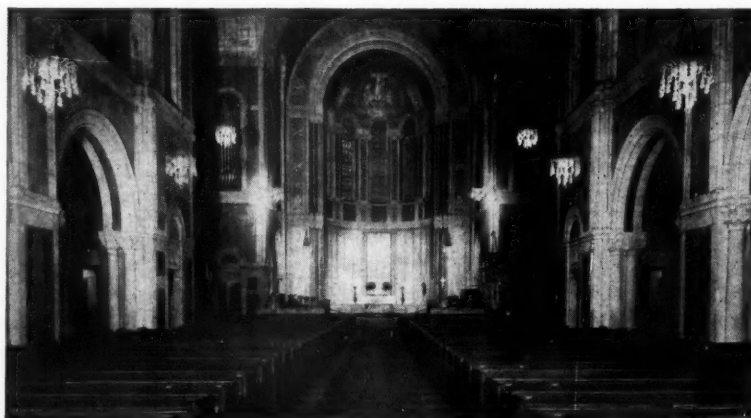
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## THE DIAPASON

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For recital programs, etc., the closing  
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CHICAGO, JULY 1, 1957

## Regional Convention Reports

Fourteen regional conventions of the American Guild of Organists have been held in the last few weeks in various parts of the United States. Four of them are fully reported in this issue of THE DIAPASON. Seven others—in Akron, Ohio, Boston, Mass., Fort Worth, Tex., Knoxville, Tenn., Milwaukee, Wis., Pasadena, Cal., and Wilmington, Del.—will be completed and published in the next issue. As the last form of the July number has to go to press the morning of June 22, it would have been impossible to publish a complete report of these conventions. The arrangement outlined will give time to prepare reports methodically and without haste.

Nearly all of these regional conventions have drawn a good attendance and the entire series has given organists throughout the land the opportunity to hear noted recitalists and to enjoy other features which make these meetings interesting and beneficial.

## A Tribute to Marshall Bidwell

All of Pittsburgh has been doing honor to Marshall Bidwell in June on the occasion of his twenty-fifth anniversary as the concert organist of Carnegie Institute. In this important position he has succeeded such men as Charles Heinroth, Frederick Archer and Edwin H. Lemare. He has lived up to a high mark as a recitalist and under his leadership Andrew Carnegie's great gift to the city, in which he made his fortune, has been put to excellent use. Dr. Bidwell not only is an excellent performer but a man of broad taste and possesses the ability to win the affection and admiration of his audiences. Very few musicians have been able to do this in the same degree. Through the aid of Mr. Carnegie's munificence he has been able to make a very large contribution to the cultural life of a great industrial city.

Marshall Bidwell began his study of the organ at an early age. His first organ teacher was Herman L. West, who gave him lessons on a sixty-stop Roosevelt organ—a magnificent instrument in Great Barrington, Mass., his home. Before that time he studied piano with Ulysses Buhler. His first church position was at Stockbridge, Mass., where at the age of 16 he was organist and choir director at the Congregational Church. Three years

later he entered the New England Conservatory of Music, Boston, where he studied organ for four years with Wallace Goodrich. During his junior and senior years Mr. Bidwell assisted Mr. Goodrich as instructor in the organ department and also taught piano in Boston and vicinity for four years. He was graduated in 1917 and the same year came the tests for associate of the American Guild of Organists. During his student days in Boston he was organist of the Center Methodist Episcopal Church of Malden, Mass., one of the largest churches in New England. From 1919 until he went to Pittsburgh he was organist of Coe College and of the First Presbyterian Church, Cedar Rapids, Iowa. The summer of 1921 was spent in France, where he studied with Widor and Libert and was awarded first prize in organ playing at a competition at Fontainebleau.

All of his friends and acquaintances wish Mr. Bidwell another twenty-five years of activity in the promotion of the cause of the organ.

## New Organ Music

Most organ publications reaching THE DIAPASON office this month have been new editions of older music. Two major exceptions are the 1956 A.G.O. contest winner, Frederick C. Schreiber's Variations on "Come, Sweet Death" (H. W. Gray) which was played by Wilbur Held at the national convention last summer. Soundly wrought in traditional techniques and ending in a passacaglia, this work will probably appeal to many as a recital piece. Also from Gray comes an interesting suite by Alec Wyton, "In Praise of Merbecke"—four movements based on Merbecke's setting of the holy communion. Many will find these four little movements useful; they have charm and a rare kind of originality.

For those who feel any need for further Bach transcriptions, Oxford Press supplies two: an Andante from an unaccompanied violin sonata arranged by Harold Helman and "All Glory Laud and Honor" from Cantata 95 arranged by H. K. Andrews. The second number might be well to have on hand for Palm Sunday.

In Hinrichsen edition released by C. F. Peters is a new series of English organ music "Tallis to Wesley." The first volume, edited by Gordon Phillips, contains voluntaries by Stanley, Walond and Boyce—a genuinely welcome addition to the repertory. The same edition offers "Four Pieces from the Mulliner Book" by Thomas Tallis, very short piquant bits. Peters also issues an edition by Purcell Mansfield of Middleschulte's "Perpetuum Mobile," the familiar pedal display piece often used by Virgil Fox.

Novello edition, available from British American and H. W. Gray, brings out Henry Purcell's organ works edited by Hugh McLean, with a scholarly preface, and Stanley's Voluntary in C arranged by the same careful editor. These are "musts" for most organ libraries.

Shapiro Bernstein is agent for three worthwhile volumes of the Josef Weinberger edition. Louis Dité, a Viennese librarian, has edited these. "Handbook of Organ Music" seems to us the most useful: it is a first-rate collection of Bach contemporaries. "Festival Preludes" covers a wider range in time; it contains more material most organists already may have. It would, however, have considerable value for teaching. The third volume, "The Organist's Vademecum" is a quantity of short (really short!) interludes from many sources in many keys for use in service playing.

## NEW CHAPEL ON NOTRE DAME CAMPUS WILL HAVE KILGEN

A new chapel of distinctive design is in the course of construction on the South Bend, Ind., campus of Notre Dame University for Moreau Seminary conducted by the Congregation of the Holy Cross. An order for an organ has been placed with the Kilgen Organ Company, St. Louis, for delivery on completion of the chapel in about eighteen months. Specifications were drawn by Eugene R. Kilgen.

The new chapel will be in contemporary style by Belli & Belli, Chicago architects. It will be an outstanding addition to the beautiful campus of the famous university.

## MARSHALL BIDWELL



## Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of July 1, 1912—

A four-manual organ built for Shiloh Tabernacle at Zion, Ill., was opened June 27 with a recital by Wilhelm Middel-schulte. The organ, one of the largest in the Chicago territory, was built by the A. B. Felgemaker Company of Erie, Pa. This organ was destroyed when Shiloh Tabernacle was burned twenty years ago.

John Winter Thompson played the opening recital June 8 on a four-manual in the Central Congregational Church of Galesburg, Ill. M. P. Möller was the builder of the instrument.

A four-manual Skinner organ in Plymouth Church, Seattle, Wash., was opened with a recital by Dr. Franklin S. Palmer.

• • •

Twenty-five years ago the following news was recorded in the issue of July 1, 1932—

The University of Minnesota awarded to the Aeolian-Skinner Company the contract to build a large four-manual for the Cyrus Northrop Memorial Auditorium.

Marshall Bidwell, organist of Coe College and municipal organist of Cedar Rapids, Iowa, was elected organist and director of music of Carnegie Institute, Pittsburgh, Pa., at a meeting of the directors June 9.

The eleventh general convention of the American Guild of Organists was held in Boston June 20 to 25. Organists from twenty states were present.

• • •

Ten years ago the following news was recorded in the issue of July 1, 1947—

Officers and members of the council of American Guild of Organists gave a dinner in honor of E. Stanley Roper, the English organist.

Dr. Charles F. Hansen, prominent blind organist, died in Indianapolis.

New Hampshire members of the A.G.O. held their first convention in Portsmouth.

Florida organists held their annual convention in Tampa.

Alfred E. Whitehead rounded out a quarter century at Christ Church Cathedral in Montreal.

A four-manual organ was completed in a Bay City, Mich., church by A. B. Watson.

## SEATTLE CHURCH AWARDED

## NATIONAL PROGRAM PRIZE

The choir of St. John's Lutheran Church, Seattle, Wash., Talmage F. Ewell, organist-director, was awarded highest national honors in the field of sacred music at the recent convention of the National Federation of Music Clubs in Columbus, Ohio, for its program entitled "Parade of American Church Music." The citation attached to the award of merit reads: "The very finest sacred program of the Parade of American Music. Comprehensive and correctly programmed. Judges suggest that all other church choirs follow suit. Congratulations. Double award."

The winning program featured religious music representing various periods in American church music from William Billings to the present day.

## CHAPEL OF OAK PARK CHURCH

## INSTALLS 2-MANUAL REUTER

A new two-manual Reuter organ has been installed in the memorial chapel of the First Congregational Church, Oak Park, Ill. The stoplist was prepared by Frank C. Wichlac, Reuter representative, Dr. William H. Barnes and Miss Mary Alice Power, minister of music of the Oak Park church.

Miss Power is in her sixth year at First Church where she directs five regular and two special choirs and plays the four-manual Ernest M. Skinner organ.

• • •

HAROLD FRIEDEL was guest director of the second annual diocesan choral festival service June 2 at Christ Church Cathedral, Houston, Tex., where Jack Ossewaarde is organist and choirmaster. Choirs from seven churches of five Texas communities joined to sing music by Mr. Friedell, Richard Peek and David McK. Williams.

## PEAKER RELATES AMUSING

## BEST ANECDOTE IN LETTER

Dr. Charles Peaker, well-known Toronto, Ont., Canada, organist, wrote a letter on wedding music which *The Toronto Globe and Mail* printed May 31 and which THE DIAPASON feels will amuse its readers. The body of his letter is as follows:

I notice in the accounts of weddings that there is no mention of the music: We are told who the consenting parties were, who attended them and what the ladies wore, but apparently the clergyman was the only professional present.

Did the bride walk in and out in silence? No, she didn't. Therefore the man or the woman who played the organ and accompanied the singer or choir should be mentioned. We all know how much the music means to the service, and the person on the organ bench should not be regarded as part of the church furniture.

In Liverpool once the program for a great civic function said: "At 3 p.m. the organ will play." At 3 p.m., with the mayor and aldermen waiting to march in, Dr. T. Best, the famous organist, was seen in the gallery fixedly regarding the console. A hasty colloquy took place, and the mayor announced that "Our distinguished fellow townsman, Dr. Best, will now play the organ"—which he did.

## ZBORAY ENDS THIRD SEASON

## WITH FAURE PERFORMANCE

Robert Zboray has completed his third year as organist and choirmaster at St. George's Episcopal Church in Arlington, Va. The regular monthly series of concerts ended May 19 with a performance of the Requiem by Fauré, sung by the Arlington Cantata Choir. Preceding the performance Mr. Zboray played a recital of works by Franck, Handel and Bach. The Cantata Choir was formed last fall and was first heard last December in a performance of Bach Cantatas 65 and 78. The choir now numbers forty members.

This season the church has seen the installation of a new twenty-one-rank organ dedicated at a regular Sunday service in January. A highlight was an exciting program played by Alexander Schreiner to a packed church.

## HONOR INDIANA ORGANIST

## AFTER 20 YEARS AT CHURCH

Mrs. Gaston Bailhe celebrated her twentieth anniversary June 9 as organist for the Wayne Street Methodist Church, Fort Wayne, Ind. On the occasion the choir and the congregation paid her special tribute. At the morning service Bach's "Jesu, Priceless Treasure" was sung. Mrs. Bailhe's organ numbers were: Prelude and Fugue in C, Bach; Fantasia, Bubeck; "Hymn of Glory," Yon, and Toccata, Boellmann.

## APOSTLE'S CREED PROVIDES

## THEME OF "SERMON IN MUSIC"

A service of "Worship through Music" at the South Presbyterian Church, Greenburgh, Dobbs Ferry, N. Y., featured the five choirs of the church. The "sermon in music" illustrated consecutive phrases of the Apostle's Creed with suitable musical numbers. A brass quartet was also incorporated into the service. Dr. D. DeWitt Wasson, organist and director of music, conducted the choirs.



## Letters to the Editor

## Mr. Covell Explains.

Newport, R. I., May 20, 1957—  
Dear Mr. Gruenstein:  
I wish to thank Raymond L. Barnes for the corrections he has made to my letter about Lady Jeans' organ. Although that instrument dates from 1925 and the combination of the previously separate firms of William Hill and Son and Norman & Beard was brought about as early as 1916 (W. L. Sumner's "The Organ," p. 227), it was my impression that the tonal character of that organ partook more closely of the quality of the work of the latter firm than of the former as of the period prior to their amalgamation. Friends in England who have heard both organs at Cleveland Lodge have so described it when in its original state.

Henry Willis has also made some corrections to the statements in my letter. These I am glad to pass along—I trust with his approval—in the interest of accuracy. It seems that in 1938 he was consulted by Sir James Jeans with regard to certain tonal adjustments. The pipes of some seven stops were taken to the Willis factory for revoicing and regulation. Further work was done on location and at least one set of pipes was partly replaced. Mr. Willis states also that the organ was built "partly on the manual extension system" but does not say whether that shortcoming was done away with. Sir James' scientific interests may, perhaps, have been a bit misapplied here, if indeed that explains the manner in which the instrument was built. The finishing of the organ, as thus rebuilt, was carried out by Richard Piper, now with the Austin Company at Hartford. Perhaps Mr. Piper can contribute some comments on his experience with this organ to provide additional information on the subject.

Sincerely yours,

WILLIAM KING COVELL.

## Another Peeters "Fan."

Wallasey, Cheshire, England, May 25, 1957—

Dear Mr. Gruenstein:  
I have read with much interest the articles by Allan Bacon on the six books of hymn-tune preludes (Lutheran and Gregorian) of Flor Peeters in recent issues of your journal. Perhaps a few observations from an English organist, to whom these highly original compositions are a constant delight, may be of some value to you and your readers.

Mr. Bacon is obviously an out-and-out Peeters "fan," if the almost complete absence of anything resembling adverse criticism in his articles is any guide. That is no discredit to him, though in an imperfect world it may be doubted if even the greatest artist can be as flawless throughout his work as Mr. Bacon would presumably have us believe. In my small way I too am a Peeters "fan" in that I see in this gifted composer one of the few truly original minds now working in the field of organ music. Moreover, at 53, Mr. Peeters is still in the prime of life and on the showing of what he has already given to the world has a wonderful "last period" still before him if he continues to develop as he has so far done. But even if (heaven forbid!) his best work should already have appeared, there is here enough of first-class quality to ensure his high place in the esteem of posterity.

Recognition of this fact should not blind us, however, to some less fortunate aspects of Peeters' work. His very facility in almost all forms of writing is a danger, and in the immense amount of music he has already published there is some that is, on a dispassionate estimate, unworthy of the standards set up by his finest work. Like Reger and Karg-Elert, Peeters would seem to be stimulated to his greatest conceptions only by themes not his own, i.e. by liturgical melodies of one kind or another; and occasionally even here his treatment of a hymn-tune, when he is below his best form, can resolve into a mere note-spinning development of some thematic fragment which fails to convince the sympathetic listener that anything really significant is being said. (Several of the moto perpetuo settings and some of those of a toccata-like texture give one this feeling.)

Speaking of his harmonic methods, there would appear now and then a desire rather to water his bourgeois than to set down chords that proceed inevitably from the harmonic implications of either melody or general musical texture, and there are some harsh results. The addition of a dissonance to a final chord—sometimes of an excruciating nature—is a perverse mannerism much favored by second-rate composers of modern times, but unworthy of so fine and deep an architect in sound; and there are other infelicities which, at times, mar what ought to be his finest conceptions.

Such criticisms, however, are only rarely to be made of the pieces contained in the books dealt with by Mr. Bacon, and with most of his judgments of these incomparable works I am in complete agreement. I can, indeed, go a little further than he has done (if I may do so without impertinence) by referring to the remarkable beauty of many of the composer's final cadential pas-

sages—a marked feature, it will be remembered, of much of Bach's work in the same field. This ability to carry on the argument, as it were, after the begetting tune has reached its final note and to sum it up in a haunting cadence is one of the marks of a great writer for the organ. It shows true appreciation of a capability which the organ possesses in excelsis above all other instruments (except perhaps the orchestra) owing to its power to "melt away" in a succession of changing colours. After Bach, Brahms shows this ability to a marked degree and exploits it finely in his own organ pieces based on chorales. Peeters' melodic writing, too, has many features exclusively his own—notably his unique personal methods in "decorating" a simple hymn-tune, with unusual uses of nota cambiata and other "auxiliary-note" devices which make his music instantly recognizable—"finger-prints" in fact. Apart from his personal exploitation harmonically of parallel fourths and fifths, his melodic use of rising and falling thirds (particularly when they are minor) is also distinctive and frequently imparts a nostalgic or pathetic character to his melodic line deeply pleasing to the sympathetic ear.

The debt owed by Flor Peeters to Bach is no doubt evident on almost every page of his chorale-inspired works. But can we not make too much of such purely superficial resemblances as that between his and Bach's setting of "Wachet auf?" Though the "look" of the Peeters setting, at a first glance, makes one exclaim, closer familiarity soon shows that it is only in general treatment that any dependence is evident. May there not even be a touch of the tongue in the cheek here? "Bach set this chorale in his own fashion. They will expect me to show familiarity with his style, so I'll just have them on toast for a minute or two!" One can imagine a quiet chuckle as the notes go down on the paper! But I certainly do not see the "amazing similarity" discovered by Mr. Bruening in his letter in your May issue. There are, in fact, several good equally obvious superficial resemblances elsewhere—the treatment of "Jesu, Priceless Treasure," for example, in Op. 68, so apparently similar to the "Orgelbuechlein" setting in its mystical effect; the opening of "From Heaven Above" in Op. 70 is another instance, recalling one of the preludes on "Valet will ich dir geben" of Bach, and the adagio (5th) partita on "Awake, My Heart" nods a greeting to the octave-leaping basses of the similar movement in Bach's Toccata in C and the Air from the Overture in D. Doubtless we can ferret out still more "derivations" if we try hard enough, but we should remember the gruff rebuke uttered by Brahms to one who told him that in a violin sonata he had written a tune reminiscent of Wagner's "Prize Song"—"Any fool can see that!"

I would heartily endorse Mr. Bacon's praise of "O Sacred Head"—utterly unlike Bach's—which is to me a wonderful evocation of the spirit alike of melody and words. The writing of a truly original version of a hymn upon which so many composers (from Buxtehude onward) have lavished all their skill must be one of the most difficult tasks in all music. It is a measure of our composer's stature that he has succeeded so finely.

One final word—if I have not taken up already too much of your valuable space—in endorsement of your critic's emphasis upon the necessity for careful study of the registration requirements given at the head of every piece. I once met an organist here who tried to play these pieces without even reading these directions. He had not even noticed that some of them call for a four-foot stop on the pedals! That he could find so little to interest him in the music is hardly to be wondered at. The average English organ contains very few of the registers specified by Flor Peeters, but with careful study of what is available, it is often possible to find substitutes even on a small instrument which do not ruin the intended musical effect. Such experimentation is, after all, one of the joys of organ study, and the rewards speak (or rather sound) for themselves.

Yours sincerely,

STAINTON DE B. TAYLOR.

P.S. Why are the pieces in Opera 75, 76 and 77 described on their respective title-pages as "Chorale Preludes on Gregorian hymns"? Surely this is a misnomer, if not a contradiction in terms.

## Pipe and Electronic Combined?

Mishawaka, Ind., May 31, 1957—

Dear Mr. Gruenstein:  
R. J. S. Pigott's article about massive organs found in the May issue was most refreshing. As a successful engineer of many years standing, he has obviously learned the art of compromise. Especially interesting was his comment on the fact that a great portion of the weight of metal and cost of an organ is in the pedal division. He also noted that the electronic organ was getting to be a more formidable opponent as time goes on. Which gets to the point of this letter—does it have to be an opponent? Can a compromise be worked out, one that obtains the advantages of both types?

The writer suggests the following compromise instrument, which should give the

most music for the number of dollars spent and space utilized. Great organ—conventional unenclosed chorus organ of pipes, swell organ—conventional enclosed organ of pipes, choir solo organ—electronic, such as the Haygren harp-organ, positif organ—electronic, such as the Estey, pedal organ—electronic, such as the Conn, which uses very economical tapped coil construction.

It is believed logical reasons can be made for arranging the sections in the manner shown:

(1) Almost everyone will agree that organ chorus tone can only be obtained with pipes and that closed and unenclosed pipe tone are both worth having. These are available on great and swell.  
(2) The third manual shows a choir, although solo is possibly a better description for the Haygren unit suggested. The English horn and clarinet are two Haygren solo stops just as stunning as their pipe organ counterparts with much greater dynamic range. At this point we are about even price wise and the harp effect, plus the diapason, string and flute tones, are a free bonus. One enclosed chamber's worth of space has been saved. It is understood that the Haygren unit can be worked into the console coupler system without problems of mixed voltages.

(3) The third manual also contains a positif (electronic) and the Estey is suggested. This organ works in a similar manner to the Hammond, but it has a more realistic attack, and one can imagine the stop control system being worked into the console combination action. It would be awkward and uneconomical to work this unit into the console coupler system due to electrical inconsistencies of voltage and the like, but there is no reason why this section could not stand on its own merit, using under-key contacts.

(4) The pedal organ is a section in which the ingenuity of the electronic organ mechanism can really save dollars. It becomes apparent with a little thought that the pedal is played one note at a time most of the time, in octaves often enough to be considered, but in chords almost never. The Conn arrangement in which the coil which determines the oscillating frequency is tapped twelve places to produce the twelve tones of an octave ideally fits the above requirement ninety-nine per cent of the time. One-half tube plus a coil per octave means that six tubes and twelve coils could produce complete pedal flute stops at 32-, 16-, 8-, and 4-foot pitch. The cost would be similar to one set of pipes. The amazing thing is that by adding Allen- or Haygren-type techniques to this style generator, the three additional basic tone colors could be added to each pitch for considerably less than the price of one more set of pipes. Thus the effect of twelve additional ranks can be obtained for the price of one. Very limited space requirements would be needed for the whole section.

Could not some organ builder explain why such an arrangement isn't feasible? Certainly it must have been considered by now! It would also be interesting to hear from organists with respect to their opinion of such a combination instrument.

ALBERT P. SCHNAIBLE.

## Poole Wants All the Stanzas Too.

Hackensack, N. J., June 7, 1957—

Dear Mr. Gruenstein:  
I am heartily in accord with the sentiments of the letter of Rick Van Santvoord in the June DIAPASON. A hymn should be introduced by playing a whole verse and all the verses should be sung. If it is desired that the service be "speeded up," the minister should have this in mind when he selects the hymns and prepares his sermon.

The organist should know how long it takes his choir to march out of the church and should keep them in the chancel for as many verses as possible to lead the congregation in the closing hymn. The choir should be paced so as to leave the church at the end of the last verse.

Yours truly,

FRANK J. POOLE.

## "To Each His Own."

Houston, Tex., June 11—

Dear Mr. Gruenstein:  
Haven't we had enough idle bickering and juvenile remarks concerning water organs, etc. in our discussions of mechanical action? Almost everyone who is rational realizes that in America for many years to come there will be a large number of electric-action organs—quite enough to supply those who are so adamant in their opinions concerning them. I doubt seriously that these people who have been objecting so bitterly and loudly to mechanical action have had such instruments forced into their churches; is this likely? Furthermore, they usually base their opinion on the clumsy action of old American mechanical instruments and have never played a modern mechanical action, which with some of the "twentieth-century know-how" (to which they so often refer) is a vast improvement. Coupled manuals? Certainly! One has only to refer to recordings on European organs, old and new,

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to hear music played at extremely fast tempi with as many as three manuals coupled!

This writer grew up on an electric console, did his university work on one and only later was privileged to experience playing on a mechanical action. From that time he realized that here was something for him. There was, in fact, enough there to cause him to teach school here and in Europe until sufficient funds were available to study under one of Europe's masters and discover the advantages of the modern organ with mechanical action and specifications which enable one to perform all types of organ music tastefully and in style. At the same time it is certainly to be admitted that there are others who do not share this opinion and who in their own right can produce much. They will not play in the same way as an organist trained on a mechanical action as, indeed, they should hardly be expected to. Why then, as long as organ builders (both domestic and foreign) stand ready to build him an electric-action organ, should that person so valiantly attempt to protect himself from something which will hardly be any threat to him and at the same time seriously hamper the artistry of those whose opinions differ? Shouldn't we help our fellow organists rather than tear them to shreds?

Regarding the discussion of patronizing U. S. builders versus patronizing foreign builders, let me say that as one who has served at a European organ in Texas we experienced no difficulty in securing any parts. This was certainly taken into consideration at the time of the purchase. (The church realized, however, that our "twentieth-century know-how" has also shrunk the size of the world so that Europe is now no more inaccessible to us than the eastern U. S. organ builders of the 1930's were to their customers in the western U. S.) Being on a limited budget we preferred having a small pipe organ of some ten stops at a price we should have paid for an electronic, which at best would not have been in any way comparable. The church, needless to say, has been quite happy with its decision.

Am I incorrect in interpreting democracy as a form of government which recognizes the value of international relations and trade? How many world wars and human lives will it take to convince some people that we must live and cooperate with our foreign neighbors just as with those next door? Why is it all right for them to buy our goods and then in turn "anti-American" to buy from them?

Let's be realistic and consistent!

THOMAS McBERT.

## Those Many Titled Stopknobs—A Rose by Any Other Name

By HOWARD L. GAMBLE

(Mr. Gamble is organist and choir director of the Germantown, Pa., Jewish Center. This article is reprinted from *Crescendo*, official bulletin of the Pennsylvania Chapter of the American Guild of Organists.)

When it comes to nomenclature in organs we are profuse. When it comes to standardization in this field, however, we cannot even agree to have white keys white and black keys black.

When is a diapason a montre, or a principal (prinzpal), a geigen this or that—a violin, phonon, English, Italian, spitz, first, second, third—? A diapason is what you hear when you draw, press, pull, push one, two or more similar or different stops that sound like a diapason. Sometimes it is hard to remember that the importance is the *sound* of the instrument, any or all of its tonal components.

A pipe made of wood with a wood stopper can produce a sound we recognize as a stopped flute. Yet for years they have been made of metal also, and some have holes drilled in the stoppers or in the face of the pipe, and some have two mouths. Of course the practice of calling the 4 ft. of a stopped flute unit *harmonic* is just plain dishonest, but gedeckt, gedackt, bourdon, stopped diapason, rohr-flute, singengedeckt, chimney flute, doppel flute, etc.—all these we have and adore.

Many builders consistently build a gedeckt one way when they call it a gedackt and another way when they call it a bourdon. Others mass produce everything except the stopknobs. Each builder has his own practice, but pipes sound according to their place of installation and there are always accidents—some good, some bad. Different organists expect different tonal characteristics when they draw the same name stops; unfortunately, too many organists do not bother to listen to the sound—they play the name.

It has been suggested that only such names be used as describe the construction of the pipe. How large a space must we have for a pipe which is capped for the lower half, has a hole in the cap and has an equal length of open pipe above it?

It has been suggested that one language or tradition or period be used. Yet German organs have bourdons and French have gedekts and if we call all of ours stopped flutes, do not we have to know the others anyway?

Isn't it like buying an instant modulator rather than doing a little study and work? There are also those who would make a Kompositione out of each modulation, and to neither would it occur to let anything as simple as a short silence do the trick.

It is good that we have experiments in sound in organs. It is good to have new

### CHATTANOOGA CHOIR SINGS SPRING SACRED PROGRAM

The choir of the University of Chattanooga sang its spring program of sacred music April 14 at the John A. Patten Memorial Chapel with Isa McIlwraith directing and playing the organ. Choral numbers were: "Grant Us Thy Blessing," Nanino; "A Prayer for the Family of Nations," Ralph Harris; "O All Ye Nations," Schütz; "O Cast Me Not Away," Brahms; "When Thou Art Near," Bach; "Hosanna to the Son of David," Praetorius-McIlwraith; "Sheep and Lambs," MacKinnon; Crucifixus, B minor Mass, and "Rest Here in Peace," St. John Passion, Bach; "O Bone Jesu," Ingegneri; "The Strife Is O'er," Vulpus; "Now Let the Heavens Be Joyful," Halter. Organ numbers opening and closing the program were: Prelude and Fugue in C minor, Lübeck, and "It Is Salvation Come to Us," Reger.

### CHOIRS OF NEW YORK CHURCH SING 12th JUNE CONCERT

The twelfth annual "June night" concert by the choirs of the Chapel of the Intercession, New York City, totaling more than 100 mixed voices (men, boys and girls), was given in the parish hall June 14. Clinton Reed, organist, assisted by Gerald Weale, conducted. The program included folk tunes, show tunes and religious classics—also a calypso number by the men's choir. Proceeds went to the summer camp fund.

### COLLEGE AT TACOMA, WASH., TO HOLD MUSIC WORKSHOP

The College of Puget Sound, Tacoma, Wash., will hold a church music workshop July 22-26. The staff will include J. William Jones, University of Redlands, Cal., and Dr. Charles M. Fischer and John Cowell of the host college faculty. A festival chorus will prepare and sing a closing choral festival. Organ recitals, master classes and lectures on organ and choir problems will be provided.

names. It is not good to believe a name means the same in every organ. It is not good to believe that each little variation in tone can be identified by a word. Yet these misunderstandings are basically a result of lazy thinking and lazy listening. For these there are only two antidotes: hard thinking and hard listening—both are most effectively done with the mouth closed.

It must be recognized that the first essential of excellence is scholarship, that mediocrity of purpose produces mediocrity of results, that the short-cut is just a meagre slice. The questions themselves have no specific importance. The implications are there, however, for those who will think beyond the contemporary etymological struggle to the future of the organ and the sound of it and consider.

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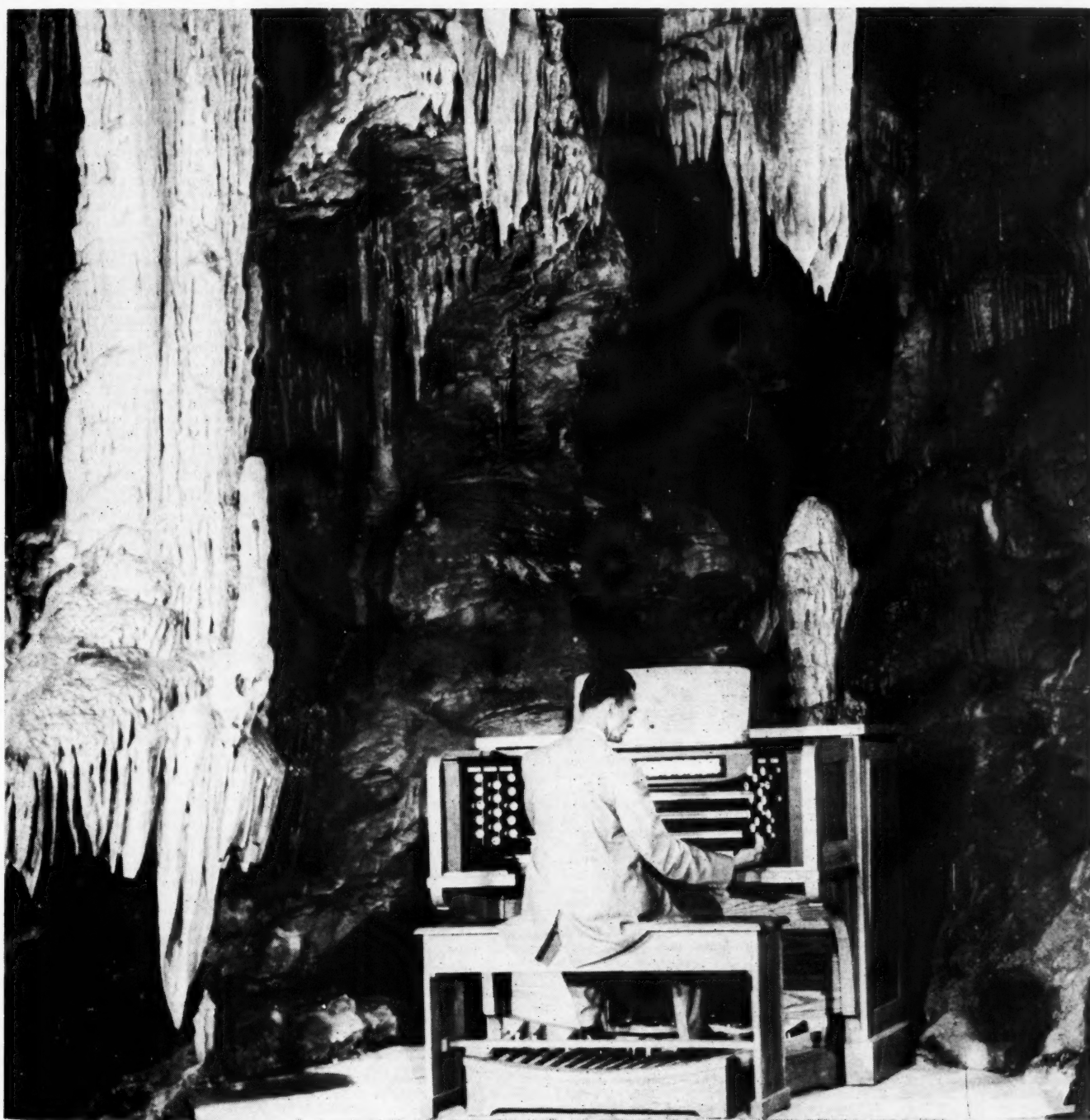
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### Examination Test Pieces—1958

#### ASSOCIATESHIP.

A. Fugue in G minor (the "little"), Bach; Fugue in D minor (the "giant"), Bach; Fantasia in C minor (5 parts), Bach.  
 B. Introduction and Toccata, Walond (Cramer); Prelude and Fugue in E minor, Coultis (B.M.I.); Pastorale, Milhaud; "Ave Maris Stella" 3 and 4, Dupré (Fifteen Pieces, Book 2).

#### FELLOWSHIP.

A. Toccata in F, Bach; Fugue in E flat (St. Anne), Bach; Trio-Sonata 5, 2nd and 3rd movements, Bach.  
 B. Fantasia in A, Franck; Fantasia in E flat, Saint-Saens; "Jesu geh'voran" (No. 56), Karg-Elert; Allegro (Movement 1, Symphony 6), Widor.  
 C. Prelude and Fugue in B major, Dupré; Allegretto, Sonata in G, Elgar; "Litanies," Alain.

**ORILLIA CENTRE**—Almost the entire membership of the Orillia Centre gathered at the home of Vice-chairman R. S. J. Daniels May 21 for the annual business meeting. The question of the frequency of meetings was discussed and it was decided to have bi-monthly meetings in the forthcoming season. One of the main items on the agenda was the election of officers for the 1957-58 season. The present officers were returned for another term unanimously. These are: Honorary chairman, J. D. Gordon; chairman, Mrs. P. M. Roberts; vice-chairman, R. S. J. Daniels, and secretary-treasurer, Mrs. D. Kimberly. Several projects were planned for next season, including a concert by the combined choirs of the centre and a recital by an organist of national stature. After all business was dispensed with, Mr. Daniels gave a short sketch of two interesting organs. The first one, a barrel organ located in the Sharon Temple Museum, is the first church pipe organ to be built in the province of Ontario. It was built in 1820 by Richard Coates for use in the services of the Children of Peace, an unorthodox Quaker sect which placed much stress on the use of music in the worship service. This old instrument is still played (or operated) on occasion. The second installation is in the Church of St. Thomas, Shanty Bay. This may be the oldest pipe organ still in active use in the province. Built in 1805, it has been changed very little over the years. It contains five ranks, a tremulant and a manual-to-pedal coupler. The tone of this antique instrument is possessed of a sweet quality not to be found in many of the more modern installations. The commentary was illustrated with enlarged photographs showing these organs in detail. Those present then listened to a short recital of recorded organ music. A most delightful evening was concluded with a delicious luncheon.—R. S. J. DANIELS, Vice-Chairman.

**LONDON CENTRE**—The London Centre held its annual meeting and the election of officers for 1957-58 at St. Paul's Cathedral May 19. Officers elected for the ensuing year are as follows: K. C. Clark, chairman; T. C. Chattoe, first vice-chairman; I. S. Brake, second vice-chairman; George Black, past-chairman; Miss M. Needham, secretary; Mrs. C. D. Luff, treasurer; additional committee members: J. L. D. Bright, W. H. Wickett, M. A. Chadwick and L. MacDowell. John Cook, organist of the cathedral, gave an interesting talk on the alterations in the organ at St. Paul's. He demonstrated by playing the Psalm Prelude 2 by Howells and an improvisation on "Veni Creator."—MARGARET NEEDHAM, Secretary.

**CHATHAM-KENT COUNTY CENTRE**—The Chatham-Kent County Centre was entertained May 22 by Dr. Alle D. Zuidema at the Jefferson Avenue Presbyterian Church, Detroit, Mich. Dr. Zuidema demonstrated the tonal resources of the Skinner organ and later explained the carillon. Before retiring to a late dinner, the assembly elected the following officers for 1957-58: Bert Wees, chairman; James Read, vice-chairman, and Ewen McCuaig, secretary-treasurer.—BERT WEES, Secretary.

### New Centre Formed at Peterborough.

A new centre for Peterborough and surrounding district was organized May 25 in the George Street United Church by an enthusiastic group of organists and choir directors. Reginald Geen, past-president of the College and well-known examiner for the Royal Conservatory of Music, was guest speaker. He outlined the aims and the background of the C.C.O. and gave an account of some of the activities of the last few years. There are thirty-seven members in the centre to date. The officers are as follows: Chairman, Aubrey Bland; vice-chairman, Norman Hurrell; secretary, Reta E. Carlson; treasurer, Miss Ruth Hudson.

RETA E. CARLSON, Secretary.

**FREDERICTON CENTRE**—The June meeting of the Fredericton Centre was held June 8 in St. Ann's parish hall, Thomas Morrison presiding. At this meeting the organ and choir music for the forthcoming music festival was selected and new classes were added. At the close of the meeting refreshments were served.

The May meeting of the centre was held at the home of the chairman, Thomas Morrison. The secretary reported that a gift of books on organ and choir work was sent from the centre to the public library. Officers were elected. Plans were completed for a student recital to be held in the Wilmot United Church. Mr. Morrison reported on the letter dealing with wedding and funeral music, remuneration, etc., which was sent to the York-Sunbury ministerial association. New wedding music was played and discussed. Further recommendations were made to the Fredericton music festival committee regarding choir entries. At the conclusion of the meeting refreshments were served.—MARY H. MACLEAN, Secretary.

**EDMONTON CENTRE**—The last meeting of the season was held May 27 at the Robertson United Church. Miss Margaret Semple, talented young organist from Saskatoon, was the recitalist for the occasion. Miss Semple chose a very ambitious program which included works by Bach, Lully, Willan, Barber, Reger and Widor. A short business meeting followed, at which officers were elected by acclamation for the new year as follows: Honorary chairman, Vernon Barford; chairman, Douglas Millson; vice-chairman, Arthur Crighton; secretary, Miss Irene Bullock; treasurer, R. C. Jacka; executive committee, Frank Johnson, Kenneth Ansell, Mrs. M. E. Hutchison and Mrs. P. B. Howard; DIAPASON Reporter, Suzanne Welsh Gibson. To conclude the meeting a reception was held for Miss Semple. A large birthday cake with one candle marked the first anniversary of the centre.—SUZANNE WELSH GIBSON, Secretary.

**WINDSOR CENTRE**—The Detroit Schoolmen's Chorus of forty voices sang at the annual "chairman's night" of the Windsor Centre May 7 at St. Andrew's Presbyterian Church. Robert Jones directed the group in "Salutation," Bentz; "Ride the Chariot," Smith; "Now Let Every Tongue Adore Thee," Bach; "The Lost Chord," Sullivan, and "The Omnipotence," Schubert. The remainder of the program was played at the organ by Bernard Leshley and included these numbers: Noel in D minor, Daquin; Rondo in G, Bull; Prelude and Fugue in C, Bach; "The Swan," Saint-Saens, and Allegro, Concerto 10, Handel.

The annual dinner, also in May, was held at St. Barnabas' Anglican Church and an election resulted in the choice of Elmer Hartwick, Learnington, Ont., as new chairman.—WILLIAM BLACK, Corresponding Secretary.

**BRANTFORD CENTRE**—Brantford organists were guests of M. R. Willits at Grace Lutheran Church, Kitchener, May 11. Mr. Willits gave an informative demonstration on tonal design, using the organ recently built and installed in the church by M. R. Willits and Associates of Woodstock. The following officers were approved for the '57-'58 term: Chairman, Markwell J. Perry; vice-chairman, Donald Clubine; secretary, Miss E. L. Muir; treasurer, Mrs. F. Crumback; executive committee, Mrs. F. C. Bodley, Miss A. Campbell, H. Priestley, G. A. Smale and G. E. F. Sweet. At the close of the evening Mr. Willits was host at a lunch, smorgasbord style.—DONALD CLUBINE.

**ST. JOHN CENTRE**—At the final meeting of the St. John Centre a successful year was reported and the officers were all re-elected for another season: Douglas Major, chairman; Ruth Clarke, vice-chairman; Mrs. Harold Ellis, secretary-treasurer. The meeting was preceded by a recital by Mr. Major, which included two works by Bach—the Passacaglia in C minor and the Fantasia in G major—and several shorter numbers. At the invitation of Mr. and Mrs. Maurice McIntyre the group dispersed to their house to have refreshments and to discuss the forthcoming convention in London which several of the group will be attending.—PAUL MURRAY, Publicity.

### FREDERICK C. SILVESTER



FREDERICK C. SILVESTER has been appointed conductor of the Mendelssohn Choir of Toronto, Ont., Canada, succeeding Sir Ernest MacMillan, who has directed this famous chorus for twenty-five years. Mr. Silvester has been assistant conductor and organist during this time. This last season Mr. Silvester has prepared the choir for all its performances in the absence of Sir Ernest. Berlioz' "The Damnation of Faust," a work unfamiliar to the group, received noteworthy praise.

Mr. Silvester continues a distinguished lineage of conductors, which includes Dr. A. S. Vogt, Dr. Herbert A. Fricker and Sir Ernest. The choir gives annual performances of Handel's "Messiah" and the Bach St. Matthew Passion with the Toronto Symphony Orchestra. The organization has appeared before large audiences in Carnegie Hall, New York, and in Philadelphia, Baltimore, Buffalo and other United States musical centers.

Mr. Silvester is organist and choir-master of the Bloor Street United Church in Toronto, where he gives six oratorio performances each season. His early training was received in England; he came to Canada in 1921. He held church positions in Saskatoon, Saskatchewan, and continued his studies with Lynnwood Farnam. He went to Toronto in 1929, studying with Sir Ernest and Healey Willan. For seven years he was organist of the Church of the Messiah. Mr. Silvester is registrar for examinations of the Canadian College of Organists.

**HALIFAX CENTRE**—B. A. Munn, chairman, presided at the annual dinner-meeting of the Halifax Centre at the St. Matthias Church hall May 18. The guest of honor at the dinner was John Churchill, adjudicator for the Atlantic music festival regional finals held in Halifax May 21. After dinner Mr. Churchill explained some of the unusual aspects of his work as organist at St. Martin's-in-the-Fields, London, England. Mr. Churchill stated that great emphasis was placed on congregational singing in his church and that occasional practices are held for the congregation to rehearse psalms, hymns and responses. His three choirs frequently sing concerts after evensong. Dr. R. A. P. Flemming, chairman of the nominating committee, brought in the following slate of officers: Chairman, Joseph A. MacDonald; vice-chairman, Murray Vanderburg; recording secretary, Eric Tennant; corresponding secretary, Miss Shirley A. Blakeley; treasurer, Ralph Silver. Douglas Baker's choir in Truro held a hymn festival and forwarded a contribution of eighty-one dollars to the C. C. O. building fund.—SHIRLEY A. BLAKELEY.

**MONTREAL CENTRE**—At the annual dinner-meeting of the Montreal Centre in Channing Hall of the Church of the Messiah May 25 with some sixty members and guests present, the special speaker was Arthur R. Scammell who gave a most informative and charming talk on Newfoundland ballads. At the business meeting which followed, Arnold Bellis, chairman, gave a resumé of the year's activities. One interesting feature of the evening was the announcement by William Doyle that ten or eleven members of the centre plan to attend the international congress of organists in London, England, at the end of July and that six of these are being sent by their respective churches. The following officers were accepted for the coming year: Chairman, Christopher Gledhill; vice-chairman, John G. Ringwood; secretary, Christina McLean; treasurer, Dennis Orr; executive committee, Eric Adams, George Barton, Montague Matthews and Galt MacDermot.—CHRISTINA K. McLEAN, Secretary.

**BAY OF QUINTE CENTRE**—The annual meeting of the Bay of Quinte Centre was held in the St. Thomas' Church house, Belleville, May 13 with the members of the local branch of the O.R.M.T.A. as guests. Following a delightful supper Robert Bell welcomed all members and guests in the name of the C.C.O. and also of St. Thomas' Church. The O.R.M.T.A. held a short business meeting, at which Sister Mary Germaine gave a report of the annual convention. Mr. Bell spoke on the activities of the local centre since its inception last fall. After the reports of the secretary and treasurer were read, Egerton Boyce gave the report of the nominating committee. The officers for 1957-1958 are: Robert Bell, chairman; A. A. Benzie, vice-chairman; F. E. Moore, secretary; Egerton Boyce, treasurer; Mrs. Evelyn Martin, S. Alec Gordon and J. B. Herdman, executive members. After the business meeting a joint recital was given in the church by J. B. Herdman, S. Alec Gordon and Mr. Bell. Mr. Herdman opened the program with Introduction and Menuet, Suite "Gothique," Boellmann; Prelude on an African Sacred Folk Melody, Fela Sowande, and Fugue in G major, Bach. Mr. Gordon played three pieces by Purvis: "Forest Green," "Ton-y-Botel" and "Prayer Adoration." Mr. Bell concluded the recital with Trumpet Voluntary, Purcell; Prelude, Baintow; Antiphon, Dupré, and Prelude and Fugue in C minor, Bach. The new organ was inspected by the members after the recital.—F. E. MOORE, Secretary.

**VANCOUVER CENTRE**—In Lent a number of organists donated their time and talents to give a most acceptable recital each Wednesday on the organ in St. Michael's Anglican Church. A number of school children gathered at their lunch hours and gave evidence of their enjoyment of the series. The organists were: Mrs. Eleanor M. Bush, chairman of the centre; Ronald W. Price, assistant organist of St. Michael's; Sydney Kelland, organist of the Shaughnessy Heights United Church, and Herald Keefer, organist of St. Michael's.

Good Friday evening there was the annual presentation of the St. Matthew Passion with the Bach Choir of Vancouver under the direction of Lawrence R. Cludery with Mrs. Eleanor M. Bush at the organ.

The centre was privileged to hear Alexander Schreiner perform on the three-manual Casavant in the Shaughnessy Heights Church May 1. Dr. Schreiner played a fine program and the audience demanded seven encores.—G. HERALD KEEFER, DIAPASON Secretary.

**OSHAWA AND DISTRICT CENTRE**—The annual meeting of the Oshawa and District Centre was held in the St. George's Anglican Church parish hall May 29. Prior to the meeting a pot-luck supper was enjoyed by members and guests. The annual reports of the secretary and treasurer were read and it was disclosed that as a result of the Lenten recitals it was possible to send a donation of one-hundred dollars to the C. C. O. building fund. A new executive was elected as follows: Past-chairman, Kelvin James; chairman, Ronald Kellington; vice-chairman, John Smart; secretary, Mrs. G. K. Drynan; treasurer, Raymond Martin; executive committee, George Rapley, John Robertson, Jan VanTellingen and Clifford Evans. Following the business meeting Dr. George Telford, minister of St. Andrew's United Church, showed interesting and colorful slides with accompanying comments of the trip which he recently took through France, Italy, Switzerland, England and Scotland.—MARGARET DRYNAN, Secretary.

**CALGARY CENTRE**—The annual meeting and election of officers took place at Grace Presbyterian Church. The following is the new slate: Chairman, D. S. Kennedy; past-chairman, Dr. V. E. Graham; vice-chairman, Douglas Parnham; secretary-treasurer, W. K. Robson; executive committee, Gerald Bales and Mrs. Phyllis Chapman Clarke. The centre is honored that one of its members, Mr. Bales, is representing the College at the I.C.O. in London, England. Mr. Bales is appearing both as recitalist and composer.

**GALT CENTRE**—The Galt Centre held an annual meeting for the receiving of reports and the election of officers for the coming year. The meeting took place at the home of Miss M. Steele June 9. The picnic arranged was postponed by reason of rain. Officers for the coming year were elected as follows: George Schaller, chairman; William U. Lethbridge, vice-chairman; secretary, C. P. Walker; Mrs. I. Chapman, treasurer; executive, Miss Mable Steele and Miss G. Main. Miss Steele was hostess to the group.

**SARNIA CENTRE**—The Sarnia Centre gathered at the home of Rowland Samis for its annual meeting. Reports were read. The centre's "praise" service was reviewed in regard to proceeds and it was decided to send a contribution to the headquarters building fund. Officers chosen for next year are: Past-chairman, Bruce Birrell; chairman, A. E. Harris; secretary, Mrs. M. Rowley, and treasurer, J. M. Watson.—A. E. HARRIS, Secretary.



### COMPLETE NEW CASAVANT FOR ACADIA UNIVERSITY

Word has been received of the recent installation of a three-manual organ at Acadia University, Wolfville, N.S., Canada. The organ was designed and built by Casavant Freres, St. Hyacinthe, Que.

The stoplist:

#### GREAT ORGAN.

Violone, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitz Principal, 4 ft., 61 pipes.  
Rauschquint, 2 ranks, 122 pipes.  
Furniture, 4 ranks, 244 pipes.

#### SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.  
Flauto Traverso, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.  
Tremulant.

#### CHOIR ORGAN.

Viola, 8 ft., 61 pipes.  
Chimney Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Posaune, 8 ft., 61 pipes.  
Tremulant.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft.  
Bourdon, 16 ft., 32 pipes.  
Salicional, 16 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Principal, 8 ft.  
Bass Flute, 8 ft., 12 pipes.  
Choralbass, 4 ft.  
Flute, 4 ft., 12 pipes.  
Fagotto, 16 ft.  
Posaune, 16 ft., 12 pipes.  
Posaune, 8 ft.  
Posaune, 4 ft.

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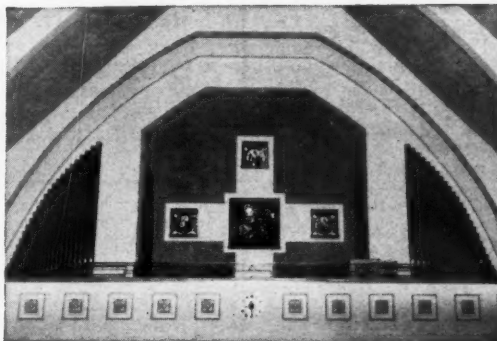
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## Books about Music

"In the Choir Loft" by Eric Lerner (The Union of American Hebrew Congregations) is a small, explicit manual which should be nearly indispensable to organists and choirmasters in synagogues. "Mozart and Masonry" by Paul Nettl (Philosophical Library) is a carefully documented and consistently interesting study of one facet which greatly influenced all of Mozart's full life. "The Pocket Encyclopedia of Music" (Philosophical Library) is designed for the quick reference use of an average listener.

The many DIAPASON readers who teach theory and harmony will want to have a good look at "Keyboard Harmony and Improvisation" by Maurice Lieberman (W. W. Norton). The emphasis upon using knowledge in improvisation as soon as it is gained is one of this book's many strengths.—F. C.

LAUBENSTEIN LEAVES POST  
IN CONNECTICUT COLLEGE

Paul F. Laubenstein, director of the Palestrina Society of Connecticut College, New London, retired in June as chairman of the college's department of religion and as chapel director, a position which he held for twenty-nine years.

The society gave as the second event of its sixteenth season Palestrina's Missa "Ecce Sacerdos Magnus" May 26 in Harkness Chapel. Unusual interest attaches to this composition in that it is the only surviving mass of the master which still retains throughout the original words of the cantus firmus around which the whole mass is constructed, together with the liturgical words of the sung mass.

Sarah Leight Laubenstein at the organ played her husband's "Aeolian Essay," Palestrina's Ricercare on the First Tone and the Kyrie "Orbis Factor."

DUPRE'S "THE STATIONS of the Cross" was played April 9 at Christ Church, St. Laurence, Sydney, Australia. Organists were: Keith Asboe, John Davies, Norman Johnston and Colin Sapsford.

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# MUSIC BY FORMER BROOKLYN ORGANISTS FORMS PROGRAM

An American composers festival in the Union Methodist Church, Brooklyn, N. Y., May 19 featured music by four noted organists of Brooklyn churches of years gone by. Dr. R. Huntington Woodman was represented by his Festival Prelude, Suite in G minor, and two anthems: "The Lord Is My Rock" and "A Song in the Night." Dr. John Hyatt Brewer's "Now God Be with Us" and "It Is a Good Thing to Give Thanks" were sung. A solo, "I Am Alpha and Omega," a duet, "The King of Love My Shepherd Is," and an anthem, "Hark! Hark, My Soul," represented Dr. Harry Rowe Shelley. Of Dudley Buck's many works, his Noel for organ and two anthems, "He Shall Come Down Like Rain" and Festival Te Deum in E flat, were heard.

The guest of honor for the occasion was Dr. S. Lewis Elmer, national president of the A.G.O., who spoke fittingly on the lives and accomplishments of these eminent musicians and greeted the large congregation in the name of the Guild.

The three-manual sixty-stop organ, built in 1890 by George S. Hutchings of Boston on which Guilman gave a recital on one of his tours, was played by E. Harold DuVall, organist and director of music at the church.

## CONSECRATION SERVICES

### OPEN NEW AUBURN CHURCH

A week of consecration ceremonies began at the new First Methodist Church, Auburn, N. Y., April 29 with two identical morning worship services. The prelude was played by Miss Bernice Ranf, organist, and consisted of: Trumpet Voluntary, Purcell; "Blessed Jesus, at Thy Word," Bach, and "Praise to the Lord, the Almighty," Walther. The youth, chancel and chapel choirs were led by Mrs. Neal Sinkeldam, director of music, and Mrs. Glenn T. Mosher. The postlude was Vierne's Carillon.

The church was filled to capacity for a vesper musicale, followed by tea in the lounge and tours of the new church. The program was arranged and accompanied by Miss Ranf.

The organ from the old church, a twenty-two-rank instrument, originally the work of Beemans of Binghamton and rebuilt in 1942 by Arthur Kohl of Rochester, is being moved to the new church. The same pipes will be used, tone regulated and installed with new wiring and new magnets and a new three-manual Austin console.

## MISS BONNELL APPOINTED

### TO CHURCH IN JERSEY CITY

Mary Elizabeth Bonnell, A.A.G.O., F.T.C.L., Westfield, N. J., has been appointed organist of All Saints' Roman Catholic Church, Jersey City. Miss Bonnell attended the Juilliard School of Music and has studied organ with Charlotte Garden, Norman Coke-Jephcott and Claire Coci. She has previously been organist of the First Presbyterian Church, Elizabeth, the First Church of Christ, Scientist, Plainfield, and Temple Emanuel, Westfield. She teaches in St. Christopher's School and at her studio in Westfield.

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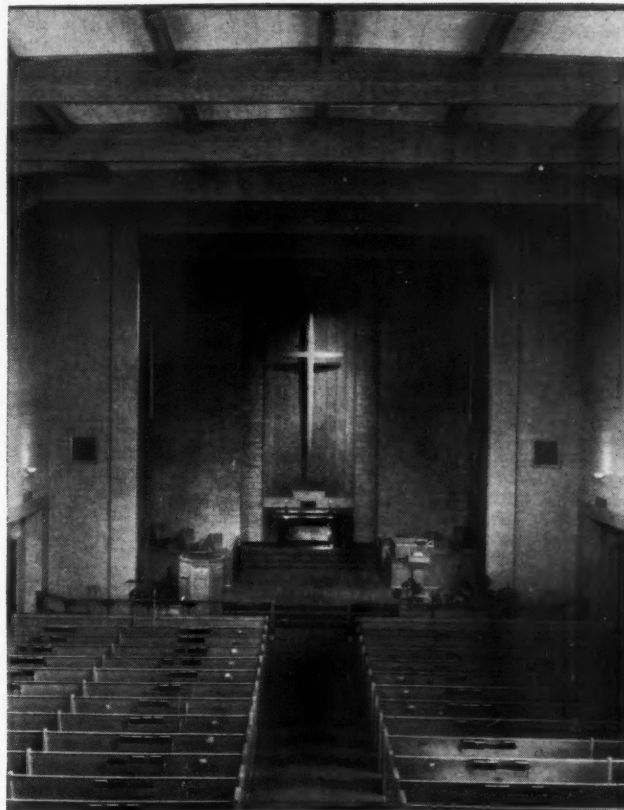
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## Congregational Participation for Weddings Urged

By LEONARD ELLINWOOD

(Reprinted from *Crescendo*, official bulletin of the Pennsylvania Chapter of the American Guild of Organists.)

On June 30, 1831, Robert E. Lee was joined in holy matrimony to Mary Custis, granddaughter of George Washington's stepson. The ceremony was performed under a floral bell suspended in the center of three arches between the dining room and parlor in the Custis home, now the Lee-Custis mansion on the grounds of Arlington Cemetery overlooking the nation's capital. The minister was the Rev. Revel Keith, principal of the nearby Virginia Theological Seminary. Wagner had not yet written the "Bridal Chorus," nor Mendelssohn his "Wedding March"—perhaps one should question the validity of the ceremony!

Knowing the church background of both bride and groom as well as the identity of the officiating clergyman, we may safely assume that the Episcopal service was used, more specifically that from the first American prayer book of 1789. It is interesting to note that the only significant changes which have since taken place in this "Form of Solemnization of Matrimony" reflect the changed status of American womanhood. The bride no longer promises to "obey him, and serve him;" on the other hand she is no longer told "... with all my worldly goods I thee endow." Then, as now, there was no mention of music within the order of service. Following the wedding ceremony, the bridal couple remained in the bride's home in festivity and merriment with their friends until July 12.

The wedding of George Washington and Martha Custis is believed by many to have taken place in similar circumstances at her home, the White House in New Kent County, Va., Jan. 6, 1759. The ceremony was performed by her rector, the Rev. David Mossom of St. Peter's Church, amid a joyous assemblage of relations and friends.

The tradition of home weddings persisted as long as did spacious homes with ample room for the feasts and parties which played such a large part in the festivities. The change-over to church weddings came around the turn of the twentieth century as homes became smaller and leisurely country living gave way more and more to the crowded urban scene of today. Since the order of service made no specific provision for wedding music, in the home it was only natural that what music there was be employed for the subsequent festivities rather than for the brief ceremony which touched them off.

Moving the ceremony to the church, however, brought other considerations into focus. At first it was only the larger weddings which needed to use the church, and consequently it was in the larger churches that these were held. These churches had relatively new organs many times, of which the congregation was justly proud, and congregational singing suffered accordingly. Since there was no specific provision otherwise, the natural thing was to have organ music before and after the ceremony, just as there was before and after other church services. Unfortunately, this was the era in which American organists vied with each other in playing Rossini's "William Tell" Overture, the "Coronation" March from "The Prophet," Meyerbeer, the "Magic Fire" Scene from Wagner's "Valkyrie," Variations on American National Airs, etc. What could have been more natural than for these operatic-minded organists to select wedding scenes from the same literature of their musical framework for these church weddings. And so it progressed until, a decade ago, most couples unconsciously felt that the point at which they were legally bound together came when the organist began the ta-ta-ta-tum of Mendelssohn, rather than the pronouncement and benediction of the officiant.

We need to rethink the whole meaning of what is done at wedding ceremonies today. The law in all states merely requires a simple ceremony which may be

performed by a judge or justice of the peace equally as effectively as by a bishop. The church lays more stress on the spiritual preparation of the couple, but too often is lax about the externals of the ceremony itself. Too many times today it would be more fitting for the florists to rent a wedding parlor, just as the undertakers do funeral parlors, so ostentatious has their commercialization of the wedding become. *Punch* for Nov. 28, 1956, showed the "Hollywood wedding" at its worst in a drawing by Norman Mansbridge. Primitive wedding ceremonies in Africa or the islands of the Pacific have more meaning than some of the outlandish practices which have crept into American weddings. The men of the party wear rented outfits such as they will never wear again in their lifetime, unless it be for a second or third marriage following divorce. The girls wear expensive matching gowns which often cannot be worn again, and when they come up the aisle they assume a manner of progression (it can hardly be called walking) the like of which exists nowhere else in the world—is it intended to portray the reluctance of the bride, just as in the Stone Age brides had to be dragged off by their husbands?

Folkwise, the giving away of the bride has real validity, as does the tradition in the Orthodox churches where bride and groom give bread and wine to each other in token of the home life to come. The joining of hands together is, of course, basic symbolism.

Coming back to the music for weddings, much has been done by individual organists and by denominational music commissions by way of preparing lists of more acceptable music and persuading young couples as to what is better taste. One such list is a 24-page pamphlet, "Music for Weddings," issued by the Episcopal Music Commission.

Today most congregations like to and can sing far better than they could in the days when the Wagner-Mendelssohn tradition crept in by default. At all other services in the church, even at funerals, people are accustomed to sing hymns. What is more fitting than for the congregation to join in singing such a hymn as "O perfect Love," rather than simply standing and gawking at the bridal procession? And at the recessional, let the friends audibly join in singing the wish, "May the Grace of Christ Our Saviour." There are others equally as useful in almost every hymnal today; some are so familiar as to be sung readily by many strangers to the church: "Love Divine, All Loves Excelling," "Jesus, Thou Joy of Loving Hearts," "The King of Love My Shepherd Is," "Lead Us, Heavenly Father, Lead Us," "Praise My Soul, the King of Heaven," "Give Praise and Glory unto God," "Now Thank We All Our God," etc. The hymns may be indicated on the regular hymn-boards, or they can be announced in a simple, dignified manner by the minister.

Two interesting variations on the above suggestions have recently come to attention. The first was a wedding service in a Congregational church in Hartford, Conn., where in addition to the hymn-singing, a scripture lesson was read and a short sermon preached, the bridal party being seated during the lesson and sermon. The second was at a similar service in an Episcopal church in Cambridge, Mass., where the ushers gave each guest a printed program which listed the music being used and gave the words of the hymns to be sung. This, giving full particulars also of the participants in the wedding ceremony, was a cherished memento of the occasion for each of the guests.

Dignified, yet appropriate, organ preludes and postludes can still be used as at any other church service. But at the same time, let us give the friends who gather to wish the happy couple well in the greatest venture in their lives a chance to do so audibly, to enter into an active part in the service themselves, by singing the couple in and out of the church on this joyous occasion.

THE TRANSFIGURATION CHORISTERS of the Little Church around the Corner, New York City, sang an "hour of music" in the guild hall of the church June 13 conducted by Stuart Gardner. The program included classical selections, Palestinian and English rounds and madrigals.

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# CONTEST FOR ORGAN-BRASS WORK HELD IN CINCINNATI

Three eminent judges listened to the finals for the eighth annual Thor Johnson brass composition awards given by the Cincinnati College-Conservatory brass choir and organists from the Cincinnati school under the direction of Ernest N. Glover May 20 at the Odeon in Cincinnati.

Judges Paul Creston, Marilyn Mason and Leo Sowerby unanimously chose for the first prize of \$300 "Festival Chorale" by Cardon V. Burnham, Eastman School of Music, Rochester, N. Y. Second prize winner of \$150 was "Triptych" by Robert J. Schaffer, Cincinnati Conservatory of Music (1949), and the third prize of \$100 was awarded Three Pieces for Brass and Organ by Stanworth Beckler, College of the Pacific, Stockton, Cal.

Probably the first composition contest ever held devoted exclusively to brass and organ, the prize-winning scores will be a valued contribution to a splendid but somewhat neglected medium. The three winning compositions will be published by the Robert King Music Company, North Easton, Mass.

Under the direction of James Christian Pfohl, the first-prize composition will be given its first public appearance this August on a network program from the Brevard music festival.

# LONG-NEGLECTED ORGAN HAS A BRIEF MOMENT OF GLORY

The report of a small abandoned organ suddenly being called upon to join the Buffalo Symphony Orchestra in accompanying Bach's St. John Passion comes to us from Buffalo.

The instrument installed thirty years ago in a public gymnasium had suffered from neglect and vandalism. Seldom used, it had collected a heavy layer of dirt and had furnished whistles for many children playing in the building. Recently removed by the Delaware Organ Company, it was in storage when a request was received for an organ to be used in Bach's Passion according to St. John May 29 in Kleinhans Music Hall by the Schola Cantorum. The performance was under the direction of Willis Page, associate conductor of the orchestra. Hans Vigeland was organist.

With a four-day notice, new pipes were installed, the console refinished and necessary repairs made. The organ was installed temporarily on the stage of the music hall. Again in storage, the organ is awaiting complete rebuilding before it is installed in a new church.

# ADEL HEINRICH CONDUCTS SCHUBERT MASS IN HOLYOKE

The chancel choir of the Second Congregational Church, Holyoke, Mass., under the direction of Miss Adel Heinrich, organist and choirmaster, sang a choral vesper service May 12. Schubert's Mass in G and Bach's Cantata 6, "Bide with Us," were sung. The cantatas were accompanied by LeRoy Hansen, Hope Congregational Church, Springfield, and five instrumentalists from the Springfield Symphony Orchestra. The program was broadcast over the local station, WREB.

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## Publishers' Latest Anthems Give Hint of Next Christmas

By FRANK CUNKLE

Christmas music is beginning to roll off the presses. Among Concordia's new issues are several carol arrangements. For treble choirs are two Willan arrangements, "When the Herds Were Watching," from the French, and "Beth'lem Lay a-Sleeping," from the Polish. "Here by the Sheep," an SAB arrangement by Theodore Beck, is three stanzas of a familiar tune. Casner's "Come, All You Worthy Gentlemen" is a jolly traditional carol for mixed choir. Ludwig Lenel's "Good News from Heaven the Angels Bring" for men's voices combines an organ prelude by Zachau with other chorale harmonizations by Praetorius, Othmayr and Hassler—an interesting combination. Packaged together are two short, pleasant Christmas a cappella items by Ralph Schultz: "To Thee My Heart I Offer" and "Come Rejoicing." S. Drummond Wolff has a big setting based on a plain-song: "Of the Father's Love Begotten." A Bach "Beside Thy Manager Here I Stand," arranged by Bunjes, is as simple as a Praetorius "A Child Is Born in Bethlehem," arranged by Paul Thomas.

Also from Concordia are? Bunjes' choral setting with interludes, "Comfort, Comfort Ye My People," and his straightforward "Prepare the Way before Him;" an SAB "Wake, Awake" setting by Zipp; a short interesting a cappella Choral Benediction by Richard Gore; Lenel's edition for male voices of a Schütz "Sing Praise to Our Glorious Lord"; male chorus versions by Peter Gram Swing of rather difficult Hassler chorales, "Now Let the Heavens Rejoice" and "Mighty God Our Maker," and a two-part "One Thing Have I Desired," Schütz-Leupold.

Two collections from Concordia are Willan's admirable "Introits for the Church Year" in harmonized chant style and "Five Sacred Songs" (solo), Schütz, edited by Richard Gore.

Schütz is also represented in the new list from Oxford University Press. An edition of the "St. Luke Passion" made by Paul Steinitz contains the cued choral parts only; the complete copy with all the recitatives is available for rental. Even this truncated version indicates a work of major proportions too long neglected. Among Oxford's new anthems is a setting of the familiar "Praise to the Lord" text by Norman Gilbert, too close to the familiar one, we fear, to be generally accepted. Stanton's "Rejoice! the Lord Is King" poses many metrical problems. A curious and interesting three-part "Love We in One Consenting" by seventeenth-century John Amner is edited by J. A. Pilgrim. "Evening Hymn" by Wilfred Emery is easy, straightforward and rather warm. Two short anthems by John Slater, printed together ("Lord of All Power" and "Grant, O Lord, We Beseech Thee"), are short and simple. Oxford also publishes an SAB of "Ten Communion Hymns" from the English Hymnal.

Boosey has issued several "standards." Two movements of the Brahms motet, Opus 29, Number 2, are published without opus information and with the surprising notation that the two consecutive movements of the single Brahms motet "can be combined \*\*\*\* to make a splendid group of two Brahms motets." A differing translation for "Make in Me, O Lord" and "O Cast Me not Away" do not make these publications an improvement on existing editions. Similar remarks apply to John Carlton's edition of the Sanctus and Hosanna from Schubert's little G major Mass and to Walter Ehret's edition of the Hallelujah from Beethoven's "Mount of Olives." A "Cherubic Hymn" in the Russian manner by Giuseppe Sarti will find use. An "Antiphon" by Benjamin Britten is big and difficult; it is designed for boy soloists (professionals) and a choir of men and boys. A Benedictus and a Te Deum Laudamus, both in C major, by Thalben-Ball run into eight-part writing; both are essentially harmonized chanting. "God of Love" by Milton Dietrich is sentimental, not difficult and may find admirers. Two hymn-anthems by

Kenneth Walton, "Jesus the Very Thought of Thee" (St. Agnes) and "Prayer Is the Soul's Sincere Desire" (Dundee), should fill whatever need there is in this genre.

A Magnificat by Hugo Cole (Novello, from British-American and Gray) is a big SSAA with optional string orchestra. C. S. Lang's "Sing Alleluia Forth" is a two-part accompanied canon for equal voices, a pretty successful exercise in this form. "Be Thou My Vision" is a usable arrangement by J. Roland Middleton of a wonderful old tune. Rowley's "My Spirit Longs for Thee" is small and quiet and offers no problems. An edition by Seiber of a Scheidt motet, "O Domine Jesu Christe," is for double choir. Its Latin text specializes its usefulness. A Willan Magnificat and Nunc Dimittis is lengthy and uses some divisi but is not difficult.

Paul Giasson's "O Come Let Us Sing" (Flammer) makes use of the device of imitation between men's and women's sections. It requires a sizable a cappella group. Roberta Bitgood's Sixteen Amens from Oratorios will probably please many directors; this reviewer feels little sympathy with them. Stanley Day's "Beloved, Let Us Love One Another" is highly singable; in some churches it might serve well as a wedding anthem. Two by Don Gardner, "O Give Thanks unto the Lord" and a TTBB "Man Shall Not Live by Bread Alone," are conventional material. Riegger has tacked a junior choir descant to the familiar Lutkin "The Lord Bless You and Keep You." A descant also features Myrtha Licht's SAB "I Will Answer." Federal Whittlesey's "We Tread upon Thy Carpets" combines choric speaking with treble choir. Three more unison anthems by Joseph Clokey complete Flammer's list. They are: "Praise My Soul, the King of Heaven," "Jehovah's Throne" and "Litany of Jesus."

Among H. W. Gray's new issues are three winners of national prizes: John Leo Lewis' "Prayer of St. Francis" combines an interesting organ part with singable choral writing; it won the Church of the Ascension 1955 prize. Winner of the same prize in 1956 is George Fox's "Come Holy Dove," a piece of good imitative part-writing; his pianissimo soprano A-flats may bar the anthem for some choirs. The 1956 Moravian prize anthem, Ulysses Kay's "Grace to You, and Peace," is strong and well written but is far from easy. Clarence Dickinson's "Hussite Battle Hymn" arrangement is good festival material with brass choir.

Matthew Lundquist's "The Mother's Hymn" (E. C. Schirmer) is a five-stanza hymn-type work for Mother's Day. Two Bach-harmonized chorales from the Williams College series by Robert Barrow ("We Christians May Rejoice" and "O Man Bewail Thy Sin") are edited to the teeth for male voices. A Decius chorale "To God on High Be Thanks" is arranged by Victoria Glazer for SAB. Some secular works were also included in the E. C. Schirmer packet.

C. F. Peters has put out a Fritz Stein edition of Handel's Psalm 112. This substantial work has a Latin text and needs an orchestra and a fine all-purpose soprano soloist. Also demanding is Bach's Motet on Psalm 117 in a new edition by Werner Neumann and Walter E. Buszin. The Alleluia from this work is published separately and should become a standard Easter anthem for good choirs. To match its new Mozart C minor Mass publication, Peters has a new one of the Verdi Requiem. Directors in search of tour-de-force material might have a look at an a cappella short Suite by Lex Van Delden; this is strictly a concert work for a slick professional choir. Willan's "O Sing unto the Lord" is not difficult but is pretty long. The composer's usual skill is apparent throughout.

The use of unison and block harmony makes Stephen Orlip's "O Be Joyful" (Birchard) eminently practical. The same is true in a work of entirely different mood: John Leo Lewis' "Lord of All Power and Might" (Presser).

The Church Choral Service monthly for May included four anthems: "All Thy Works Praise Thee," Lloyd Webber; "Behold the Lamb of God," David Smart; "Cry Out and Shout," Frank Pooler, and "Behold What Manner of Love," John Denny.

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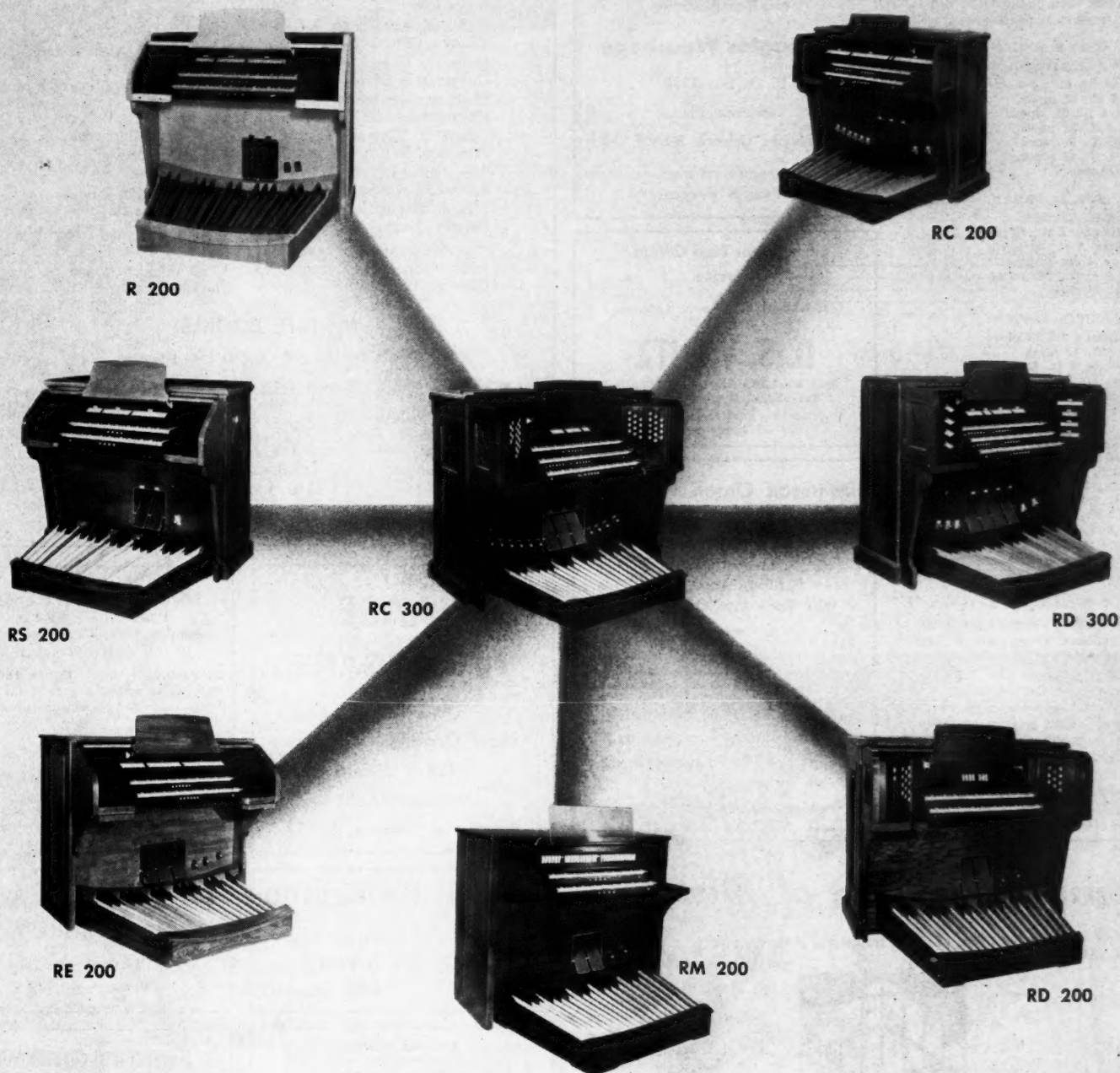
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# EDIFICE IN WEST, TEX., ORDERS NEW KILGEN

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Church of the Assumption in Texas  
Town Signs for Three-manual  
Instrument — Installation  
Planned for Late Fall.

The new Roman Catholic Church of the Assumption just completed at West, Tex., has placed an order with the Kilgen Organ Company, St. Louis, for a three-manual organ. The instrument will be placed in two chambers in the choir loft over the narthex with large tone openings in each chamber and with all sections of the organ enclosed.

The design is by Eugene R. Kilgen. Installation has been planned for late fall. The specification is as follows:

### GREAT ORGAN. (Enclosed.)

Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Quinte, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes, 21 tubes.

### SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 49 pipes.  
Geigenoctav, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Oboe, 8 ft., 73 pipes.

### CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Traverse Flute, 4 ft., 12 pipes.  
Nasard, 2½ ft., 12 pipes.  
Flageolet, 2 ft., 61 notes.  
Chimes, 21 notes.

### PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Rohrbourdon, 16 ft., 12 pipes.  
Octave, 8 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes.  
Dulciana, 8 ft., 32 notes.  
Rohrflöte, 8 ft., 32 notes.  
Blockflöte, 4 ft., 12 pipes.

## CUTLER APPOINTED ACTING HEAD OF MUSIC AT LEHIGH "U"

Robert B. Cutler, assistant professor of music and university organist at Lehigh University, Bethlehem, Pa., has been appointed acting head of the department. He is director of the university's glee club, chapel choir and the Cliff Clefs. A native New Yorker, he is a graduate of Bucknell University and has his M.A. from Columbia University. Before coming to Lehigh in 1954 he had taught at Trinity School, New York City, and at New York University.



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## CHURCH IN MILWAUKEE DEDICATES NEW ORGAN

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Ragatz Plays Opening Recital On  
Three-manual Instrument at Trinity  
Methodist—Loretta Cotton Is  
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Trinity Methodist Church, Milwaukee, Wis., dedicated a three-manual organ May 19. Three builders—Jerome B. Meyer & Son and Otto Eberle, both of Milwaukee, and the Schaefer Company, Slinger, Wis.—collaborated on the organ which incorporates some of the pipes of a 1908 Wangerin-Weickhardt instrument. Loretta Cotton, Trinity's organist for a number of years, directed the design.

Oswald G. Ragatz, Indiana University, played the opening recital, including: Concerto 5 in F, Handel; Capriccio Cucu, Kerll; Three Preludes on "In Dulci Jubilo" and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Divertissement, Vierne; "In Dulci Jubilo," Karg-Elert; Two Hymn Preludes, Bingham; Toccata in D flat major, Jongen.

The stoplist of the new organ is as follows:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Rauschquint, 2 ranks, 122 pipes.  
Chimes, 25 notes.

#### SWELL ORGAN.

Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Spitzflute, 4 ft., 73 pipes.  
Cor de Nuit, 2 ft., 61 pipes.  
Plein Jeu Mixture, 3 ranks, 183 pipes.  
Fagott, 16 ft., 73 pipes.  
Oboe, 8 ft., 12 pipes.  
Trompette, 8 ft., 73 pipes.  
Claron, 4 ft., 12 pipes.  
Tremolo.

#### CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Rohrflöte, 4 ft., 73 pipes.  
Principal, 2 ft., 61 pipes.  
Larigot, 1½ ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Violon, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten, 16 ft.  
Octave, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Octave, 4 ft., 12 pipes.  
Gedeckt, 4 ft., 12 pipes.  
Fagott, 16 ft.  
Oboe, 8 ft.  
Claron, 4 ft.  
Oboe, 2 ft.  
Chimes.

THE JUNIOR and senior choirs of the Rogers Park English Lutheran Church, Chicago, sang a special service May 19 entitled "This Is Your Life in Song." Angus R. Davidson is organist-choirmaster.

## BASSETT W. HOUGH



BASSETT W. HOUGH has completed twenty-five years as organist and choir-master at the Episcopal Church of St. Matthew and St. Timothy in New York City, where he succeeded Dr. Walter Henry Hall in 1932. Previously he was organist of several other New York churches: among them the Broadway Tabernacle and Plymouth Church in Brooklyn, made famous by Henry Ward Beecher.

In his four years of study abroad, Mr. Hough served as organist at the American Church in Berlin, studying piano with Josef Lhevinne and Ernst von Dohnanyi and organ with Dr. H. W. Richards in London. After returning to New York, he was for twenty years on the music faculty of Columbia University, at the same time serving as director of music at the New York Institute for the Blind, a post which he held for more than thirty-five years. He was also private organist to Mrs. Andrew Carnegie for fifteen years and in 1938 played the organ in her home in Scotland, Skibo Castle, and in Dornoch Cathedral for the wedding of her granddaughter.

Mr. Hough will be among those attending the international congress of organists in London in July. During his stay in Great Britain he will be the guest of Lord and Lady Kenswood at Roch Castle in Wales.

## LANCASTER CHURCH HEARS GROUP OF MUSIC PROGRAMS

Reginald F. Lunt, organist and choir-master at the First Presbyterian Church, Lancaster, Pa., directed Bach's Cantata 11, "Praise Our God in All His Splendor," and Vaughan Williams' Psalm 100 May 5. Two weeks later Mr. Lunt at the organ and harpsichord was joined by a flute, strings and two sopranos in a program which included Purcell, Bach, Telemann, Buxtehude, Mozart, Scarlatti and Peeters.

The choir and choral club of Wilson College and the glee club of Franklin and Marshall College sang a concert May 11 in the First Presbyterian Church. Hugh A. Gault and Albert van Ackers were conductors and Mr. Lunt was at the organ. Mr. Lunt is college organist at Franklin and Marshall and also teaches organ at Elizabethtown College.

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## Some Early Organs in New York City Described Vividly

By F. R. WEBBER

(Continued from Page 16.)

Richard M. Ferris and his partners, Levi and William Stuart, built organs at 464 Houston Street from about 1840 until the 1860's. They built a number of important organs, among which were Broadway Tabernacle, Brick Presbyterian, Calvary Baptist and All Souls Unitarian. Their organs lacked the sheer majesty of the best Erbens, yet the old Ferrises had a singularly agreeable and silvery quality that set them apart. Here is a typical Ferris organ in Calvary Episcopal Church of 1852:

### GREAT ORGAN.

First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Night Horn, 8 ft.  
First Principal, 4 ft.  
Second Principal, 4 ft.  
Twelfth, 3 ft.  
Fifteenth, 2 ft.  
Sesquialtera, 3 ranks.  
Mixture, 3 ranks.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Bourdon, ?  
Dulciana, 8 ft.  
Principal, 4 ft.  
Sesquialtera.  
Cornet.  
Hautboy, 8 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### CHOIR ORGAN.

Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Dulciana, 8 ft.  
Principal, 4 ft.  
Flute, 4 ft.  
Fourniture.  
Picollo, 2 ft.  
Cremona, 8 ft.

### PEDAL ORGAN.

Twenty-four-foot Stop.  
Twelve-foot Stop.

The swell bourdon was probably of 16 ft. pitch, although old music journals call it an 8 ft. stop. An 8 ft. bourdon was unlikely in 1852. Among a number of other excellent organs built by Richard Montgomery Ferris and his partners was that in the Broadway Tabernacle, which had just moved from its old, domed building at Anthony (Worth) Street and Broadway and had built a large Gothic church at Sixth Avenue and West 34th Street. Old engravings indicate that part of this organ was arranged ruck-positiv fashion, as was the 1846 Erben in Trinity Church. The Broadway Tabernacle organ (1859) was:

### GREAT ORGAN.

Double Open Diapason, 16 ft.  
Open Diapason, 8 ft.  
Gamba, 8 ft.  
Stop Diapason, 8 ft.  
Melodia, 8 ft.  
Night Horn, 4 ft.  
Principal, 4 ft.  
Twelfth, 3 ft.  
Fifteenth, 2 ft.  
Sesquialtera, 3 ranks.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Dulciana, 8 ft.

Stop Diapason, 8 ft.  
Principal, 4 ft.  
Fifteenth, 2 ft.  
Cornet, 2 ranks.  
Mixture, 3 ranks.  
Hautboy, 8 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.

### CHOIR ORGAN.

Open Diapason, 8 ft.  
Stop Diapason, 8 ft.  
Principal, 4 ft.  
Flute Harmonic, 4 ft.  
Picollo, 2 ft.  
Cremona, 8 ft.

### PEDAL ORGAN.

Double Open Diapason, 32 ft.  
Open Diapason, 16 ft.  
Grand Open Diapason, 16 ft.  
Gamba, 16 ft.  
Quint, 12 ft.  
Violoncello, 8 ft.  
Trombone, 16 ft.

The compass was: manuals 56 notes, pedal organ 29 notes.

Two of the young men who worked for Ferris & Stuart were John H. Odell (1830-1899) and Caleb S. Odell (1827-1892). These brothers, 29 and 32 years old respectively, designed and built a successful device known as composition stops and three of them were to be found in this organ. They were marked full, chorus and solo. Organs of that period had a row of cast iron levers above the pedal board. By placing his foot on one of these foot pedals (called compositions) and by throwing his whole weight upon it, the organist could draw mechanically certain groups of stops. Levers of iron and rods of wood acted upon the drawstop rods and thrust the stops out. The groups of stops thus actuated were determined by the organ builder and could never be varied.

The Odell brothers devised a method by which such groups of stops might be drawn by means of a stop knob. After the Tabernacle organ, which was one of New York's largest and finest at the time, was finished and installed, the Odell brothers rented a small shop nearby at 165 Seventh Avenue. Thomas and William Robjohn joined them and they began to build organs. They improved upon their "composition stops" and changed them to pistons. Their earliest examples were in the form of very small draw knobs, except that they pushed in and never pulled out. Thus did the combination piston have its birth. European builders were experimenting with the same idea at about the same time, but it remained for the fertile ingenuity of a young man of 29 and his brother of 32 to devise a piston that really worked every time and was trouble-proof.

It was in the Odell factory that some alert fellow (whether a member of the firm or an employee history does not say) got the idea of remote control of railway signals. It was a fixed tradition in all organ factories in those days that every man should carry his tin dinner pail. The noon-day luncheon always meant a pint of beer for each man brought in from the corner beer shop. This custom was universal in the nineteenth century. A little to the west of the Odell factory was a railway. As the men sat about at noon they could see the switchmen running up and down the tracks throwing switches by hand, and when evening came they could see a man on a hand car distributing the oil-burning switch lamps along the tracks and fixing them to the switch targets.

"Why not hook up a set of squares and trackers as we do in an organ?" asked somebody. "Make them of metal and large enough, and they will throw switches." This casual remark led to experiments, and out of it developed the present system of remote control used on railways throughout the world.

The first Odell organ was built for the Stamford Baptist Church, Stamford, Conn. It was begun in 1859 and finished July 31, 1860. It gave excellent service until its removal two or three years ago. It is described as a 2-20, but no doubt this includes three couplers, a tremulant and a bellows alarm. In 1859 anything with a draw knob was called a stop and by all organ builders. They understood that one must deduct three couplers, the tremulant and blower's signal in order to arrive at the correct number of what are known today as stops.

The Odell patent composition knobs, as they are called, did not attract wide attention at the start, and it is impossible to say whether they were used from 1859 onward. However, in 1866 their letters patent finally came through. They had just finished an organ for Dr. C. W. Grant, a grape grower living in City Island, in the immediate New York metropolitan area. Odell patent composition knobs were included, as no doubt they had been on thirty-two previous Odell organs. This time the Odells announced in the newspapers that their letters patent had been granted and that an organ would be displayed for a week. The newspapers described the new device and people flocked to see the organ on display. This brought the Odell brothers unexpected prosperity and many orders. They bought three or four city lots on West 42nd Street, just west of Ninth Avenue, and built a large factory which is still standing. Here they and their sons, grandsons and finally their great-grandsons built more than 1000 organs until they moved to a fine, modern factory in Mount Vernon, thirteen miles north of Grand Central. This was just before the depression. They survived the depression and then moved to their present location in Yonkers.

• • •

The Odells built excellent organs from the start and many of them were large, important instruments and of a quality that entitles them to be classed as among the best. In 1872 they introduced what newspapers and music journals of that year declared to be the first tubular-pneumatic organ in America. Roosevelt built his first church organ the same year and a part of it contained electro-magnetic action, for the pallets were pulled down by means of large magnets. He had built an exhibit organ in 1869 with the same device. William A. Johnson had developed a very efficient system of tracker-pneumatic action. It remained for the Odells to design and build organs with tubular-pneumatic action. Almost at once many other organ builders copied the idea.

The Odells little realized that their firm would be the only one in America destined to build organs *with pipes* without an incident to break the continuity and by the same family for a full century. They are preparing to celebrate their centennial, for next year they will have completed a century of unbroken history. Other firms have built harmoniums and later changed over to *pipe* organs. Still others have had intervals of inactivity due to bankruptcy or other causes. Yet others have not been in possession of the same family, passing from fathers to sons, grandsons and great-grandsons. The Odells are noteworthy because of the fact that they have never been faddists. Except in a few rare cases their organs have always been built upon a solid foundation of tone at the 16, 8, 4, 2 2/3, 2 ft. and mixture levels. They did not yield to the unisonic fad, the unit organ fad nor the excessively high pressure fad, and today they have not lost their heads because of the baroque fad.

The oldest known Odell organ today is a 2-11, built in 1862, and which migrated from its original location in New

York to the George N. Tucker residence in Pittsburgh. It is Opus 8, 9, 10 or 11. I have its stoplist and date, but not the exact serial number. If any reader knows Mr. Tucker or knows the organ, it will be a great favor if he examines the pipes carefully for a serial number. The name of John Fackler and the date have been found in some of the pipes. Since it is the oldest-known Odell that still exists, Messrs. William, Franklin and Harry Odell would be happy to know more about it in view of their approaching centennial.

At one time Odell organs were to be found in many of the most important churches of New York and Brooklyn and they went to all parts of the country. A century ago churches were content to have small organs. They almost always stood in the gallery over the doorway and usually had a black walnut case on all four sides. Here is an early example at the Church of the Heavenly Rest from 1868, Opus 74:

### MANUAL.

Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Dulciana, T. C., 8 ft.  
Stopped Diapason Bass, 8 ft.  
Clarinet Flute, 8 ft.  
Principal, 4 ft.  
Twelfth, 3 ft.  
Fifteenth, 2 ft.  
Trumpet, T. C., 8 ft.

### PEDAL ORGAN.

Grand Bourdon, 16 ft.  
Pedal coupler.  
Bellows Signal.

The compass was: manual 56 notes, pedal organ 25 notes.

Many other very prominent churches were satisfied with small organs in those days. In some cases Puritan influence was not yet dead, and the introduction of an organ meant a controversy. Often we find in old church records, "It was resolved to purchase an organ, but with the understanding that it is to be small, and that it be played softly." Of nineteen firms or individuals listed in the *American Musical Directory* as New York City organ builders in the year 1860 (the year the first Odell organ was completed), most of them advertised small organs and even kept two or three such organs on display in their shop. These builders were: Henry Erben, Richard M. Ferris, Levi U. and William Stuart, Hall & Labagh, Henry Crabb, Louis Bernard, William F. Berry, John J. Brush, William H. Davis, Alonzo Durkee, F. X. Engelfried, Benjamin Hadden, George Hammill, Edward G. and Joseph P. Jardine, William King, James Riley, John Ritter, Thomas and William Robjohn and Walter G. Tucker.

It is not safe to make sweeping statements in this connection, for not all denominations were opposed to organs. Most of the opposition was found among congregations of Puritan or of Scottish Presbyterian background. Episcopalians, in most cases, accepted the organ. Lutherans of colonial and revolutionary times were largely of German and Scandinavian background and they had organs from the start. The Moravians were of German origin and they had an important group of organ builders in and around Bethlehem, Lititz and Philadelphia. The Reformed Dutch are said to have installed the first organ in Manhattan. Episcopalians, Lutherans and Moravians had liturgical forms of service which required organs. The Episcopal service is choral. Lutherans amaze the visitor because the entire congregation sings a twenty-minute liturgy without so much as glancing at a hymnal. Moravians have a stately musical heritage, and they make much of the chief festivals of the Christian year.

(To be continued.)

Arthur C. Becker,

(Mus. D., A.A.G.O.)

Dean, De Paul University School of Music

Organist-Choirmaster—St. Vincent R. C. Church, Chicago

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## SPOKANE ACTS AS HOST FOR NORTHWEST MEET HAS THREE-DAY REGIONAL

Alaska, Montana, Oregon, Washington and Western Idaho Represented—Schreiner Opens, Fox Closes Convention.

Mid-spring in Spokane as elsewhere in the nation was filled with the music of a regional convention. But this was the first sponsored by Spokane's youthful chapter, the seventh regional for the Northwest. The three days of festivity, April 29, 30 and May 2, were prefaced by Alexander Schreiner's Monday evening recital.

The convention had its formal opening the following morning at the First Presbyterian Church with greetings by the regional chairman, Walter Eichinger, M. Mus., F.A.G.O., University of Washington school of music, and Mrs. Edward Getoor, dean of the Spokane Chapter. An ensemble recital followed with Ila Blake at the Estey organ and violins, harp and trumpets. In the forenoon Dr. Schreiner lectured on "An Ideal Organ for Church Worship." During the buffet luncheon after the lecture, eleven-year-old Joanne Smolkowski played a program on a Wuritzer electronic.

After lunch Professor George Scott of Washington State College played a recital at the Westminster Congregational Church. Professor Scott closed his program with a robust Toccata by Jacob Bijster. A trio of eighteenth-century instruments played music of their own idiom. Stanley Plummer, Whitman College, Walla Walla, played his Kanzler harpsichord; Trude and Otto Huttenbach played their baroque violin by Rugicia (1723) and viola da gamba by Gallerziner (1720).

The banquet Tuesday evening was leavened by a group of ballads by "Three Fives" from North Central High School under the baton of W. Stanley Taft. Due to the illness of Faith O'Connor a program of piano-vocal music by Mr. and Mrs. Edward Getoor was substituted. Stanley Plummer and Frank McCleary contributed piano-organ duets. After-dinner speaker was Elwyn Schwartz, University of Idaho.

A solemn high mass at St. Augustine's Roman Catholic Church heralded the closing day of the convention. The Mount St. Michael's choir sang De Vocht's Missa in Honorem Angelorum with Frederick Tollini, S. J., directing and George Seiber, S. J., accompanist. J. Kevin Waters, S. J., played a short program before the mass and accompanied violinist J. David Reed, S. J., during communion.

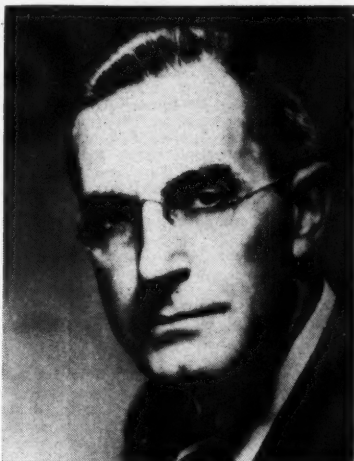
The regional competition which followed was won by Albert L. Campbell, who played the winning recital later in the day. Honorable mention went to Richard Westenburg.

One of the convention's highlights was the inspection of a three-manual twenty-five-rank residence organ built entirely by Don Gorman. Mr. Gorman, a member of the local chapter, has received much recognition from both local and visiting organists. Stanley Plummer played a demonstration on the unusual instrument.

Luncheon at Temple Emanu-El was made pleasant by vocal selections under the direction of Mrs. L. C. Grennell. Afterward the Wicks organ in the temple was heard as Mrs. Marilyn Stanton played a recital and Mr. Stanton led a quartet in a demonstration of Jewish music. A panel discussion, entitled "Medicine and Music," followed. The panel was made up of Mrs. Marilyn Stanton and three doctors. An instrumental ensemble from W. S. C. brought the afternoon to a close with Beethoven's Piano Quintet, Opus 16.

The triduum of inspirational organ, choral and ensemble music was brought to a dramatic finish with Virgil Fox's recital Wednesday evening.

## HARVEY ROBB



HARVEY ROBB, director of the music department at the University of Western Ontario, London, Canada, died May 29. Mr. Robb suffered a fractured hip last November when he fell down a flight of steps at a piano recital at the university and had been hospitalized ever since. He was expected to be released shortly, but suffered a fatal heart attack.

Mr. Robb was born in 1888 in Chesley, Ont., and was educated to be a dentist, practicing this profession for only one year. During his dental studies he also continued his musical career at the Toronto Conservatory. He served various Toronto churches and also played in theatres. He joined the staff of the Toronto Conservatory in 1915 and served on its board of examiners. In 1928 Mr. Robb was appointed to the Bloor Street United Church.

He went to London in 1934 to head the Western Ontario Conservatory of Music and as organist and choirmaster of First-St. Andrew's United Church. More recently he headed Music Teacher's College. Under his leadership the conservatory has grown to be a major examining body.

## LANGLOIS RETIRES; ACTIVE IN TORONTO FOR 40 YEARS

H. G. Langlois retired this last Easter after forty years as organist and choirmaster in Toronto, Ont. From 1919 to 1942 he was secretary of the C. C. O. and took a prominent part in the policies and guidance of the College throughout its pioneer years. He was later treasurer of the fund whereby more than \$30,000 was raised by the efforts of Canadian organists and choirs for the organ in the new Coventry Cathedral in England, now being built to replace the one bombed in the war.

He was for many years organist and choirmaster of All Saints' Church, Toronto, and later of St. Martin-in-the-Field, which post he held at the time of his retirement. In 1943 he was given the diploma of Fellowship in the College "honoris causa" for his work on its behalf. He is also known in Canada as the composer of a number of motets, anthems and organ pieces.

## DE TAR RECITALS INCLUDE COMPLETE ORGELBUECHLEIN

Vernon deTar played a series of recitals on the Sundays of Lent. The March 10 program was all-Franck. On the March 17 program Mr. deTar played Brahms' Eleven Chorale Preludes and Sonata 6, Mendelssohn. Three Bach recitals March 24 and April 7 and 14 included the complete "Orgelbüchlein," the Pastorale, Canzona, Prelude and Fugue in C major, Fantasie and Fugue in C minor, Fantasie in G and Passacaglia and Fugue in C minor.

STUDENTS AND FRIENDS of Le Roy V. Brant, San Jose, Cal., honored him June 16 on his fortieth anniversary as a San Jose teacher. Former and present pupils took part in the program.

## AKRON ORGAN BUILT BY HILLGREEN, LANE

### TO HAVE THREE MANUALS, ECHO

Trinity E. and R. Installation Scheduled for Late Summer—Novel Dual Use of Several Stops with Chapel Console.

A new three-manual and echo organ built by Hillgreen, Lane & Co. will be installed in the latter part of the summer in the Trinity Evangelical and Reformed Church, a large Gothic edifice in Akron, Ohio. One of the features of the instrument will be the incorporation of some of the stops of the swell and choir divisions to provide a two-manual chapel organ suitable for small weddings and youth services. The specification was prepared by R. J. Wery in collaboration with Mrs. Donald Hart. Four stops are prepared for only.

The stoplist:

### GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Couverte, 4 ft., 61 pipes.  
Quint, 2 2/3 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Chimes, 21 tubes.

### SWELL ORGAN.

Viole de Gambe, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 56 pipes.  
Gedackt, 8 ft., 61 pipes.  
Prestant, 4 ft., 68 pipes.  
Gemshorn, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Fagotto, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Hautbois, 4 ft., 68 pipes.  
Harp, 49 bars.  
Tremolo.

### CHOIR ORGAN.

Stopped Diapason, 8 ft., 68 pipes.  
Viola, 8 ft., 68 pipes.  
Flauto Dolce, 8 ft., 68 pipes.  
Flute Celeste, 8 ft., 56 pipes.  
Spillflöte, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Cromorne, 8 ft., 61 pipes.  
Tremolo.

### ECHO ORGAN.

Viole Etheria, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Flute, 8 ft., 61 pipes.  
Tremolo.

### PEDAL ORGAN.

Resultant, 32 ft.  
Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 12 pipes.  
Quintaton, 16 ft.  
Bourdon, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
'Cello, 8 ft.  
Gedackt, 8 ft., 12 pipes.  
Quint, 5 1/2 ft.  
Super Octave, 4 ft., 12 pipes.  
Rohrgedackt, 4 ft., 12 pipes.  
Rohrflöte, 2 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto, 16 ft.  
Trumpet, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

## JOHNS CONDUCTS VARIED

### MUSICAL FARE IN DETROIT

Malcolm MacLean Johns conducted the Grosse Pointe, Mich., community chorus in a concert May 5 in Parcels Junior High School auditorium. He directed the women's glee club of Wayne State University in a spring concert May 17 at the Detroit Institute of Arts. This program included the American premiere of "Bicinia" by Marius Flothius, contemporary Dutch composer.

Mr. Johns' choral service May 19 at the Grosse Pointe Memorial Presbyterian Church featured a sixteenth-century motet on Psalm 47 by Claude Goudimel.

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# Programs of Organ Recitals of the Month

**Jerald Hamilton, Topeka, Kans.**—Mr. Hamilton was sponsored in a recital May 27 by the St. Louis, Mo., Chapter of the A.G.O. at St. John's Lutheran Church. His program: Prelude, Fugue and Chaconne, Buxtehude; Noel Grand Jeu et Duo, Daquin; "My Young Life Hath an End," Sweelinck; "Rejoice, Beloved Christians," "Wake, Awake, for Night Is Flying," and Prelude and Fugue in G major, Bach; "Te Deum" and Arabesque for the Flutes, Suite "Franciscan," Langlais; Four Preludes and Intermezzi, Schroeder; "My Heart Is Filled with Longing," "Deck Thyself, My Soul, with Gladness" and "Blessed Are Ye, Faithful Souls Departed," Brahms; "God among Us," Messiaen.

**David Crawford Stills, Atlanta, Ga.**—Mr. Stills played the following recital May 19 at the Ebenezer Baptist Church: Prelude and Fugue in F major, Bach; "Vater unser in Himmelreich," Buxtehude; "Christ lag in Todesbanden," Pachelbel; "Heut triumphiret Gottes Sohn" and Fugue in G major, Bach; "In Memoriam," Wickline; "Apparition de l'Eglise Eternelle," Messiaen; Psalm 19, Marcello; "Now Rest beneath Night's Shadow," Peeters; "Melodie Celeste," Stills; Grand Chorus in B flat, Dubois.

**Eileen and Austin Coggin, Oakland, Cal.**—Mr. and Mrs. Coggin played a program March 19 at the First Presbyterian Church. Organ and piano duos included: "Water Music" Suite, Handel; "Mediaeval Poem," Sowerby; Variations on a Theme by Tchaikowsky, Arensky; Scherzo, Concerto "Griegoriano," Yon; "Sheep May Safely Graze" and Bourée in C, Bach; Chaconne in E minor, Buxtehude. Organ solos were Two Chorales and Prelude in G minor, Brahms.

**Prince E. Marshall, Jr., Cleveland, Ohio.**—Mr. Marshall played the following numbers in a recital at the Bethany Baptist Church April 26: Chaconne, Couperin; Largo e Spiccatto, Concerto in D minor, Vivaldi; "Have Mercy upon Me, O Lord," "Jesu, Joy of Man's Desiring" and Arioso, Bach; "Before the Image of a Saint," Karg-Elert; "Deep River," Kemmerer; "Dreams," McAmis; Suite "Gothique," Boellmann. Luther L. Holley was assisting artist.

**Mark Smith, San Francisco, Cal.**—Mr. Smith played the final recital of his series June 2 for the First Unitarian Society, including: "Lord Jesus Christ Be Present Now," Böhm; "If Thou but Suffer God to Guide Thee," Bach; Meditation on "Jesu, meine Freude," Gardner Read; Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Fanfare, Thomson; Prelude on "Land of Rest," Sowerby; Three Meditations, Weinberger; "Thou Art the Rock," Mulet.

**Glen C. Stewart, Alma, Mich.**—Mr. Stewart played the following Alma College faculty recital May 21 at the First Methodist Church: Prelude and Fugue in D major, Bach; Variations on a Spanish Theme, de Cabezón; Concerto in A minor, Vivaldi; Chorale in B minor, Franck; Fugue in G major, Rheinberger; "Benedictus," Rowley; "Elves," Bonnet; "Thou Art the Rock," Mulet.

**Mrs. Robert C. Milham, Augusta, Ga.**—Mrs. Milham played this recital April 7 at St. Andrew's Presbyterian Kirk, Nassau, Bahamas: Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing," Bach-Glynn; Toccata and Fugue in D minor, Bach; "O God, Thou Good God," Karg-Elert; Fantasia and Fugue on "B-A-C-H," Liszt; "The Cuckoo," Daquin-Biggs; Toccata, Farnam; Elevation and "Te Deum," Langlais.

**B. J. Whitehead, Midland, Tex.**—Mr. Whitehead's recital June 21 at the First Baptist Church included: Prelude and Fugue in A minor, "Ich ruf zu dir, Herr Jesu Christ" and "Christ lag in Todesbanden," Bach; Chorale in A minor, Franck; "The Soul of the Lake," Karg-Elert; "Te Deum" and "Chant de Paix," Langlais; "Litanies," Alain; "Solemn Melody," Davies.

**Donald Ingram, Buffalo, N. Y.**—A program was played May 26 at the First Methodist Church, Hinsdale, N. Y., by Mr. Ingram, assisted by John Priebe, tenor. Organ numbers were the following: Psalm 19, Marcello; "Jesu, Priceless Treasure," Walther; Flute Solo, Arne; Sonata 2 in C minor, Mendelssohn; "Greensleeves," Vaughan Williams; Carillon, Vienne.

**Edward C. May, Miami, Fla.**—Mr. May played the following Bach numbers May 12 at a service in All Souls Unitarian Church honoring the work of Dr. Albert Schweitzer: Prelude in C, Arioso, Toccata and Fugue in D minor, "My Heart Ever Thankful," Prelude in F.

**Clarence Ledbetter, Honolulu, Hawaii.**—Mr. Ledbetter played the following recital at the Central Union Church May 5: Clavierübung, part 3, and Toccata in F, Bach; Fantasia in C, Franck; Two Excerpts, "The Nativity," Messiaen.

**Virginie Bianchini, Paris, France.**—Miss Bianchini played the following recital at the Cathedral of St. John the Divine, New York City, March 27 under the auspices of the New York City Chapter of the A.G.O.: Dialogue sur les Grands Jeux, de Grigny; Basse et Dessus de Trompette and Caprice sur les Grands Jeux, Clerambault; Fugue in G minor, Muffat; Chromorne sur la Taille and Offertoire sur les Grands Jeux, Couperin; Excerpts, "Stations of the Cross," Dupré; Two Modal Pieces, Langlais; "Joy and Light of the Heavenly Host" and "God among Us," Messiaen.

**Barclay Wood, Waltham, Mass.**—Mr. Wood played the following program May 19 at Christ Church: Concerto 5 in C minor, Telemann; Andante with Variations for a Mechanical Organ, K. 616, Mozart; Toccata in F major, Pachelbel; "O Mensch, bewein' dein' Sünde gross" and Prelude and Fugue in A minor, Bach; Air with Variations, Sowerby; "Mit Freuden zart," "Gen Himmel aufgefahen ist" and "Wir wollen alle fröhlich sein," Pepping; Dialogue sur les Mixtures and "Mon Ame Cherche une Fin Paisible," Langlais; "Litanies," Alain.

**Harold Turner, Decatur, Ill.**—Mr. Turner played the following numbers June 9 on the Estey organ he has recently rebuilt in the Union Church, Oglesby, Ill.: Overture to "Alcina," Handel; Sonatina, "God's Time Is Best," "Come, Peaceful Rest" and Prelude and Fugue in E minor, Bach; "In Springtime," Kinder; "Sous les Bois," Durand; Allegro and Adagio, Sonata in C minor, Guilmant; "The Bells of St. Anne de Beaupré," Russell; "I Need Thee Every Hour" and "Day Is Dying in the West," Thompson.

**Arthur C. Becker, Mus. D., A.A.G.O., Chicago.**—Dr. Becker played the dedicatory recital at St. Stanislaus Kostka Church May 26, assisted by the St. Cecilia Choir under the direction of Rudolf Rygiel. Organ numbers included: Toccata and Fugue in D minor, Bach; "Twilight at Fiesole," Bingham; "Piece Heroique," Franck; "Ave Maria," Bossi; "Salve Regina," Becker; Magnificat 5 and 6, Dupré; Gavotte, Martini; Toccata, Symphony 5, Widor.

**Ames Anderson, Minneapolis, Minn.**—Mr. Anderson played this program May 26 at the Grace Lutheran University Church: Prelude and Fugue in E major, Lübeck; "Herzlich tut mich verlangen," Kirnberger; Trio in F major, Krebs; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Sonata 2, Hindemith; "Priere de Christ Montant vers Son Pere," "L'Ascension," Messiaen; Allegro Vivace, Vienne; Toccata in F major, Widor.

**William J. Hawkins, A.A.G.O., Bayonne, N. J.**—Mr. Hawkins played a recital June 4 at the First Federated Church, assisted by Frederic Gummick, tenor. Organ numbers included the following: Prelude and Fugue in C minor, Bach; Introduction and Passacaglia, Noble; Improvisation in C, S. Judasohn; "Rustic" Scherzo, Rowley; "Puer Natus Est," Titcomb; "Repentance," Purvis; Toccata and Fugue in D minor, Bach.

**Omar W.aley, Chicago.**—Mr. Waley played the following numbers in a vespers recital May 19 at the Hermosa Methodist Church: "Little" Prelude in E minor, Bach; "God's Time Is Best," Bach-Peery; "The Angelus," Bruce Steane; "Volga Boatman's Song," Eddy; "Morning Mood," Prelude in A major and "O Perfect Love," Rob Roy Peery. The choir and Robert Thompson, baritone, also participated.

**Roger Nyquist, Rockford, Ill.**—Mr. Nyquist played this program May 12 at St. John's Lutheran Church, Rock Island: Allegro, Concerto in A minor, Vivaldi-Bach; "Be Merciful to Me, O God," "Praise to the Lord," "Now Let Us Sing with Joy," "God's Time Is Best" and "We All Believe in One True God," Bach; Prelude and Fugue on "B-A-C-H," Liszt.

**Gale Enger, Princeton, N. J.**—Gale Enger's graduate organ recital at Westminster Choir College included: Prelude and Fugue in G minor, Buxtehude; Passacaglia and Fugue in C minor, Bach; Sonata on the 94th Psalm, Reubke; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

**Lawrence E. Eberly, Terre Haute, Ind.**—Dr. Eberly played this vespers recital May 26 at St. Stephen's Episcopal Church in a series sponsored by the Wabash Valley Chapter of the A.G.O.: Canzona, Gabrieli; "My Heart Ever Faithful," Bach; Canzona in B minor, Schumann; Musette and "Alleluia," Bossi. Mrs. Ralph Horton, soprano, assisted.

**Carla Zagel, Winfield, Kans.**—Miss Zagel played this program at the St. John's College chapel May 9: Concerto 5, Handel; Andante, Arne; Toccata in F major, Buxtehude; Adagietto Cantabile, Bach; "Vision," Rheinberger; "Perpetual Motion," Weber; Festival Toccata, Fletcher. Marcia Cramblett, soprano, assisted.

**Adelaide Lee Herron, F.A.G.O., Niles, Mich.**—Mrs. Herron played the following recital May 14 at Trinity Episcopal Church under the auspices of the St. Joseph Valley Chapter of the A.G.O.: First Movement, Concerto in A minor, Bach; "Walk to Jerusalem," Bach - Griswold; "Jesu, Priceless Treasure," Edmundson; "A Saving Health Has Come to Us," Karg-Elert; "O World, I Now Must Leave Thee," Brahms; Air, Tartini-Edmundson; "Soeur Monique," Couperin-Farnam; Allegro Moderato, Sonata 1, Mendelssohn; "Abendlied" and Sketch in D flat, Schumann; "Chant de May," Jongen; "Hymn of Glory," Yon.

**Elwood Arnold, Mus. D., Bala-Cynwyd, Pa.**—Dr. Arnold played the following recital to open the new three-manual Austin organ at the Presbyterian Church of the Covenant: "If Thou but Suffer God to Guide Thee," "Our Father in Heaven Who Art" and "I Call to Thee, Lord Jesus Christ," Bach; "Adoro Devote," Edmundson; "Le Banquet Celeste," Messiaen; Magnificat 5, Dupré; "O Filii et Filiae," Farnam; Scherzo, Gigout; "Greensleeves," Purvis; "Piece Heroique," Franck.

**Robert Elmore, Bethlehem, Pa.**—Mr. Elmore played the dedicatory recital on the new Tellers organ in the Camp Hill Presbyterian Church, Harrisburg, Pa. His numbers were: "Christus Resurrexit," Ravanello; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Litany," Schubert-Elmore; Scherzo in G minor, Bossi; "Echo," Yon; Prelude and Fugue on "B-A-C-H," Liszt; "The Night of the Star," Elmore; Fantasia on "Ein feste Burg," Reger.

**Herrick Bunney, Edinburgh, Scotland.**—Mr. Bunney played this recital on the occasion of the completion of rebuilding the organ in City Hall, Perth: Overture to "Solomon," Handel; "Soeur Monique," Couperin; Noel 6, Daquin; Trumpet Tune and Air, Purcell; Toccata and Fugue in D minor, Bach; Slow Movement, Sonata, Elgar; Introduction and Finale, Sonata on the 94th Psalm, Reubke; Largo, Peeters; Scherzetto, Vienne; Toccata, Symphony 5, Widor.

**William Sprigg, Frederick, Md.**—Mr. Sprigg played this program of contemporary music at Coffman Chapel, Hood College, May 16: "Jesus Accepte la Souffrance" and "Les Anges," "La Nativité du Seigneur," Messiaen; "Rhosymedre" and "Hyfrydol," Vaughan Williams; Sonata 1, Hindemith; "Le Jardin Suspendu" and "Litanies," Alain; Prelude and Fugue in G minor, Dupré; Fantasy for Flute Stops, Sowerby; Lively, Sonata 1, Sprigg.

**Paul L. Davis, Baltimore, Md.**—Mr. Davis gave the following program April 29 at St. John's Episcopal Church, Hagerstown: Toccata and Fugue in F major, Passacaglia in D minor and Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia and Fugue in G minor, Bach; "A Rose Tree Hath Arisen" and "Beloved Jesus, How Hast Thou Offended?" Brahms; Fantasia in F minor, K. 608, Mozart.

**Heinrich Fleischer, Valparaiso, Ind.**—Dr. Fleischer, chapel organist, played the following program May 28 at Rockefeller Memorial Chapel, University of Chicago: "A Mighty Fortress," Praetorius; Toccata on "We Now Implore God, the Holy Ghost," Lenel; Prelude and Fugue in B minor, Reger; Three Chorale Preludes, Brahms; Toccata in D minor, "By the Waters of Babylon" and "Dorian" Toccata and Fugue, Bach.

**Sam Batt Owens, Birmingham, Ala.**—Mr. Owens played this recital May 10 at St. Mary's-on-the-Highlands: "Te Deum," Langlais; Excerpts, "Stations of the Cross," Dupré; Sonata in F minor, Owens; Prelude in B major, Saint-Saens; Allegro Staccato, Concerto 11 in G minor, Handel; "Nun komm der Heiden Heiland" and Passacaglia and Fugue in C minor, Bach.

**William Tinker, New York City.**—Mr. Tinker played the following all-Bach recital May 26 on the new Holtkamp organ at Corpus Christi Roman Catholic Church: Concerto in D minor, "O Lamm Gottes, unschuldig," Trio-Sonata 4, Prelude and Fugue in B minor, Three Settings of "Allein Gott in der Hoh sei Ehr," Toccata, Adagio and Fugue in C.

**Norman Johnston, Sydney, Australia.**—Mr. Johnston played this program May 9 in the Great Hall: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; Fugue in C major, Buxtehude; Concerto in G and Minuet and March, "Anna Magdalena" Book, Bach; Scherzo, Sonata in E flat, Bairstow.

**F. Carroll McKinstry, Great Neck, N. Y.**—Mr. McKinstry played this program May 26 at the Community Church, including a series of five recitals: Prelude and Fugue in D minor, Bach; Air with Variations, Sowerby; Prelude and Fugue in G minor, Dupré; Fantasia and Fugue on "Ad Nos," Liszt.

**Edward G. Mead, F.A.G.O., Oxford, Ohio.**—Mr. Mead played the following recital May 29 for the Mount Auburn Music Club at the First Presbyterian Church, Walnut Hills, Cincinnati: Allegro Vivace, Sammartini-Edmundson; Gigue-Rondo, J. C. F. Bach-Edmundson; Fantasia and Fugue in G minor, Bach; Aria, Concerto 4, Handel-Guilman; "Will o' the Wisp," Nevin; Cantabile, Franck; "Duke Street," Mead; "The Squirrel," Weaver; Chorale in E flat, John Haussermann; Meditation, Suite in G minor, Truette; Finale, Symphony 6, Widor.

**John Fesperman, Montevideo, Ala.**—Mr. Fesperman played a recital May 19 at Calvary Baptist Church, Jackson, Miss. He included the following: "My Young Life Must End," Sweelinck; "By the Waters of Babylon," "Come, Thou Saviour of the Heathen" and Passacaglia and Fugue in C minor, Bach; "How Brightly Shines the Morning Star" and Passacaglia in D minor, Buxtehude; "Lo, How a Rose E'er Blooming," "Rejoice, O My Soul" and the "Passion" Chorale, Brahms; "Berceuse," Arabesque and Carillon, Vienne.

**Marilyn Penner, Elmira, N. Y.**—Miss Penner played the following recital May 21 under the auspices of the Ithaca Chapter of the A.G.O. at Sage Chapel, Cornell University: Prelude and Fugue in D, Buxtehude; "Valet will ich dir geben" and "Jesus Christus, unser Heiland," Bach; "O Gott, du frommer Gott," Brahms; Introduction, Passacaglia and Fugue, Willan; Theme and Variations, Fantasia and Epilogue, "Homage a Frescobaldi," Langlais; Prelude and Fugue in G minor, Dupré.

**Henry von Hasseln, Anderson, S. C.**—Mr. von Hasseln played a recital May 2 at Wesleyan Methodist College, Central, S. C., including the following: Rigaudon, Campra; Air, "Water Music," Handel; Largo, Aria and Two Variations, Festing; Arioso and Three "Little" Preludes and Fugues, Bach; Andante, Stamitz; "Now Thank We All Our God," Karg-Elert; "Song of the Clock," Alf Leroy Urseth; "Berceuse" and Carillon, Vienne.

**Alice Brown, Des Moines, Iowa.**—Mrs. Brown played the following dedicatory recital on the rebuilt organ in Trinity Church, Ottumwa, May 20: Grand Partita in D minor, Pasquini; Scherzo, Alain; Communion, Purvis; Fugue in G minor, "God's Time Is Best" and Fugue a la Gigue, Bach; "Litanies" and "Le Jardin Suspendu," Alain; "The Last Supper" and "Hear, O Israel," Weinberger; "Drifting Clouds," d'Antalfy; Toccata, Andriessen.

**Francis Hinkel, Abilene, Tex.**—Mr. Hinkel played the dedicatory recital on the three-manual Möller organ at the St. Paul Methodist Church May 12. The stoplist appeared in THE DIAPASON for May, 1956. Mr. Hinkel played: Concerto 2 in B flat, Handel; "My Young Life Hath an End," Sweelinck; "O Man Bewail Thy Grievous Fall" and Fantasia and Fugue in G minor, Bach; Passacaglia and Fugue (manuscript), Sumnerlin; Aria, Peeters; "Carillon de Westminster," Vienne.

**Richard Ellsasser, Hollywood, Cal.**—Mr. Ellsasser played the following program for the Canton Chapter of the A.G.O. May 14 in the First Christian Church: Allegro, Concerto in A minor, Vivaldi; "Le Coucou," Daquin; "Evocation a la Chapelle Sixtine," Liszt; Rondo in G, Bull; Fantasia and Fugue in G minor, Bach; "The Soul of the Lake," Karg-Elert; "Rhumba," Elmore; Concert Study, Yon-Ellsasser.

**Richard Westenburg, Missoula, Mont.**—Mr. Westenburg's program April 21 at Montana State University enlisted the assistance of the Montana string quartet and the M.S.U. string ensemble, Lloyd Oakland, conductor. Programmed were: Trumpet Voluntary, Purcell; Adagio, Concerto in D minor, Vivaldi; "The Fifers," Dandrieu; Rondo in G, Bull; Adagio and Rondo, K. 617, Mozart; Concerti 5 in F and 1 in G minor, Handel.

**Laura M. Long, Sandusky, Ohio.**—Miss Long played the following program before the Sandusky Friends of Music May 5 at Zion Lutheran Church: Grand Partita in D minor, Pasquini; Passacaglia and Fugue in C minor, Bach; Andante Espressivo, Sonata in G, Elgar; Allegretto, Sonata in E flat minor, Parker. Miriam E. Rogers, soprano, assisted.

**Lawrence Robinson, Memphis, Tenn.**—Mr. Robinson played the following recital May 12 at St. Mary's Cathedral: Grand Jeu, Du Mage; "We All Believe in One God, Father," Allegro, Trio-Sonata 5, and Prelude and Fugue in D major, Bach; "Le Jardin Suspendu," Alain; "Naiades," Vienne; Fantasia and Fugue on "B-A-C-H," Reger.

**Rhea Lea Chenoweth, Buckhannon, W. Va.**—Miss Chenoweth played her junior recital April 10 at West Virginia Wesleyan College. Her program included: "Rejoice Greatly, O My Soul" and "From Heaven Above to Earth I Come," Karg-Elert; Prelude and Fugue in D major, Bach; "Litanies," Alain.



## Programs of Recitals

Bob Whitley, San Francisco, Cal.—Mr. Whitley played these numbers preceding the San Francisco A.G.O. Chapter's choral evening May 19 at Grace Cathedral: "Apparition of the Church Eternal" and "The Celestial Banquet," Messiaen; "O God, Be Merciful," Bach; Introduction and Passacaglia in D minor, Reger; "Fairest Lord Jesus," Schroeder; Symphonic Fantasia on an Easter Plainsong, Peeters.

Pupils of Walter A. Eichinger, F.A.G.O., Seattle, Wash.—Sally Stenerson, Larry Milligan and Albert L. Campbell played the following University of Washington student recital at the University Methodist Temple: Introduction and Toccata, Walond; Fugue in G minor, Bach; "Lo, the Winter Is Past" and "I Am Black but Comely," Dupré; Allegro Vivace, Symphony 1, Vierné; Prelude and Fugue in G minor, Buxtehude; Chorale in E, Franck; Prelude and Fugue in E minor, Bach; Con Moto Maestoso, Sonata 3, Mendelssohn; Kleine Preludien und Intermezzi, Schroeder.

Diana Adkins, Carthage, Ill.—Miss Adkins, student of Douglas Breitmayr, gave her junior recital May 5 at Carthage College, programming the following: Introduction and Toccata in G major, Walond; "We Pray Now to the Holy Spirit," Buxtehude; Toccata, Adagio and Fugue, Bach; "Rhythmic Trumpet," Bingham; Variations on a Noel and Prelude and Fugue in G minor, Dupré; Allegretto, Whitlock; Aria, Peeters. Harold Hockman, Alice Moerck and Joyce Buss, diploma candidates for 1957, each played one number on this program.

Glenn Warner, Minneapolis, Minn.—Mr. Warner played the following recital May 25 at Northrop Auditorium in partial fulfillment of degree requirements: "Agincourt Hymn," Dunstable; "From Heaven High to Earth I Come," Pachelbel; Largo, Veracini; Prelude and Fugue in F minor and Three Chorale Preludes, Bach; "Piece Heroique," Franck; "A Lovely Rose Is Blooming," Brahms; Ronde "Francaise," Boellmann; Arioso, Sowerby; Carols for the Christ Child, Marryott; Finale, Symphony 4, Widor.

Lorna daCosta, New York City—Miss daCosta, student of Vernon deTar, played the following recital May 22 at the Juilliard School of Music: "Der Tag, der ist so freudereich," "Wenn wir in höchsten Nöthen sind" and Trio-Sonata 3 in D minor, Bach; Adagio, Allegro and Adagio in F minor, K. 594, Mozart; "O wie Selig seid ihr doch, ihr Frommen" and "Schnücke dich, o liebe Seele," Brahms; Sonata 2, Hindemith; Fantasia and Fugue in G minor, Bach.

Loutricia Carter, Augusta, Ga.—Miss Carter, 14-year-old student of Mrs. Robert C. Milham, played the following program May 13 at Aiken, S. C.: Trumpet Voluntary, Purcell; "The Grace of Our Lord Jesus Christ" and "My Heart Is Filled with Longing," Streicher; Prelude and Fugue in A minor, Bach; "Night," Jenkins; "Communion," Purvis; Chorale and Prayer, Suite "Gothique," Boellmann; "Mist," Doty; "Grandfather's Wooden Leg," Clokey.

Edgar Wayne Bradford, Georgetown, Tex.—Mr. Bradford, pupil of Dr. H. E. Meyer, played the following program May 19 at Southwestern University: Prelude and Fugue in D minor, Buxtehude; "Come, Saviour of the Gentiles," Bach; "Deck Thyself, My Soul," Brahms; Fantasia in G minor, Bach; "Lord Jesus Has a Small Garden," Peeters; Two Easter Chorales, Pepping; "Piece Heroique," Franck.

Roger Meils, Peoria, Ill.—Mr. Meils played his senior recital for degree requirements at Bradley University May 19 at the First Federated Church. His numbers were as follows: Fantasia and Fugue in G minor, Bach; Rondo for the Flute Stop, Rinck; March "Humoresque," Munger; "Starlight," Karg-Elert; Sortie, Franck; Pastorale and Finale, Symphony 1, Vierné.

Joanne Larson, Carthage, Ill.—Miss Larson, student of Douglas Breitmayr, gave her Carthage College junior recital May 19, including: Chaconne, Couperin; Fugue a la Gigue, Buxtehude; Six "Schubler" Chorales and Fugue in C minor, Bach; Carillon, DeLamarter; "Flandria" Variations, Maekelberghe; "Chant de May," Jongen; "Thou Art the Rock," Mulet.

Shirley Lee Brinkman, Cumberland, Md.—Miss Brinkman played her senior recital May 15 at West Virginia Wesleyan College, Buckhannon, W. Va., programming: "Vom Himmel hoch," Pachelbel, Schilling and Karg-Elert; Passacaglia and Fugue in C minor, Bach; Pastorale and "Cathedrals," Vierné; "Song of Sorrow," "Song of Peace" and "Song of Joy," Langlais.

Kenneth Osborne, Fayetteville, Ark.—Mr. Osborne, on leave from the University of Arkansas, played the following recital June 19 in the Westminster Chapel, Buckingham Gate, London: Chaconne in E minor, "Nun komm, der Heiden Heiland," Canzona 8 in G and "Lobt Gott, ihr Christen allzugleich," Buxtehude; Fantasia in C minor and "Ich ruf zu dir, Herr Jesus Christ," Bach.

Students of A. Allen Johnson, Jackson, Miss.—Ouida Clemons, Delores Smith, Anita Jackson, Henry Nelson and Eddie Nobles were heard May 14 in Dansby Hall, Jackson State College, in the following program: "O How Happy Are Ye" and "Lo, How a Rose E'er Blooming," Brahms; Toccata in E minor, Pachelbel; Fugue a la Gigue, Buxtehude; "Greensleeves," Wright; Fugue a la Gigue, Bach; Sketch in D flat, Schumann; Toccata on "O Filii et Filiae," Farnam; Capriccio on the Notes of the Cuckoo, Purvis; Toccata, Symphony 5, Widor.

Pupils of Lorene Banta, Andover, Mass.—Oliver Houx, Stephen Larrabee and Frederick Prahl of Phillips Academy played a program May 19 in Cochran Chapel, including: "Vater unser in Himmelreich," Fugue in G minor, Movement 1, Trio-Sonata in E flat, and Prelude and Fugue in D major, Bach; Toccata, Symphony 5, and Finale, Symphony 4, Widor; Prelude in D minor, Pachelbel; "Vater unser in Himmelreich," Dupré; "Rhumba," Elmore; "In Dulci Jubilo," Peeters; "Litanies," Alain; Allegro, Sonata on the 94th Psalm, Reubke.

Students of G. Leland Ralph, Sacramento, Cal.—Eugene Tapper, Carol Donelson, Marjorie Martin, Wayne Martin, Patricia Vastl and Joyce Bengel played the following numbers at a recital May 14 in the First Baptist Church: Rigaudon, Campa; "Solemn Melody," Davies; Marche Pastorale, Yon; "In Summer," Stebbins; Presto, Concerto 5, Handel; Concert Variations, Bonnet; Communion, Purvis; Carillon, Vierné; Prayer, Suite "Gothique," Boellmann; Pedal Study on "Ein Feste Burg," Hilty; Chorale in A minor, Franck.

Pupils of Isa McIlwraith, Chattanooga, Tenn.—A program April 29 at John A. Paten Chapel, University of Chattanooga, by Laura Kate Wheelchel, George Eaves, Fred Peterson and Eloise Curtis included: Concerto 1 and Passacaglia in C minor, Bach; Toccata in E minor and Fantasia in D minor, Pachelbel; "Es ist ein Ros' entsprungen" and Prelude and Fugue in A minor, Brahms; "All Glory, Laud and Honor," Bender; "Litanies," Alain; "Thou Art the Rock," Mulet.

Students of Glen C. Stewart, Alma, Mich.—Janet Jackson and Philip Vance, students of Professor Stewart at Alma College, played the following program May 14 at the First Presbyterian Church: Toccata and Fugue in D minor and Prelude and Fugue in B minor, Bach; Sonata 6 in D minor, Mendelssohn; Two Chorales, Brahms; Psalm 19, Marcello; Fantasia in F minor, Mozart; "By the Waters of Babylon," Karg-Elert; "Ave Maris Stella," Dupré. The college brass quartet assisted.

Susanne Welsh Gibson, Edmonton, Alta., Canada—Mrs. Gibson played the following recital May 10 at the Third Christian Reformed Church: Toccata and Fugue in D minor and "Ich ruf zu dir," Bach; Concerto in A minor, Bach-Vivaldi; "Greensleeves," Wolff; Toccata, Symphony 5, Widor; "We Gather Together," Zwart; "The Primitive Organ," Yon; "A Liturgical Prelude," Oldroyd; Trumpet Tune, Purcell; Fugue in D minor, Bach.

Donna Lou Akers, Oxford, Ohio—Mrs. Akers played her Miami University senior recital May 5 at the United Presbyterian Church. Her numbers were: Prelude and Fugue in B flat, "O Thou of God the Father," "Hark a Voice Saith All Are Mortal" and "In Thee Is Gladness," Bach; Air, Tartini-Edmundson; "The Fifers," Dandrieu; "The Bells of St. Anne de Beaupré," Russell; "Duke Street," Mead; Sonata 1, Mendelssohn.

Laura Kate Wheelchel, Chattanooga, Tenn.—Miss Wheelchel played her senior recital May 10 at the University of Chattanooga, where she is a pupil of Isa McIlwraith, A.A.G.O. Her numbers were: Prelude, Fugue and Chaconne in C and "From God I Ne'er Will Leave Me," Buxtehude; "Sleepers, Wake" and Concerto 1 in G, Bach; Three Chorales, Brahms; Overture, "Baroques," Bingham; Little Preludes and Intermezzi, Opus 9, Schroeder; Toccata, Mulet.

James D. Blackwell, Lexington, Mass.—Mr. Blackwell, pupil of Dr. Homer Whitford, played the following recital May 26 at Hancock Church: Trumpet Voluntary, Purcell; "Sheep May Safely Graze," Bach; Gavotte in B flat and Allegro, Concerto 10, Handel; Suite "Gothique," Boellmann; "From Heaven Above" and "Thou Wondrous King," Karg-Elert; "Shepherd's March," Yon; Toccata, Whitford.

Donald N. Warner, Tarkio, Mo.—Mr. Warner, student of Gavin L. Doughty, played a recital April 8 in the Tarkio College chapel, including: Prelude and Fugue in E flat, Bach; Aria, Concerto 12, Handel; Gavotte, Wesley; "Behold a Rose Is Blooming," "Blessed Are Ye Faithful Souls" and "O World, I Now Must Leave Thee," Brahms; Sonata 2, Hindemith; Variations de Concert, Bonnet.

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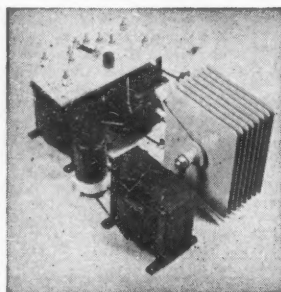
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Virginia State College  
Norfolk, Virginia

A.A.G.O. M.S.M.

LUIS HAROLD SANFORD  
THE CONGREGATIONAL  
CHURCH  
Winter Park, Fla.

### C. ALBERT SCHOLIN, M. MUS.

Trinity  
Presbyterian Church  
6800 Washington Ave.  
University City 5, Mo.

### KLAUS SPEER

Bloomington, Indiana

### ROBERT M. STOFER

Organist and Choirmaster  
Westminster Presbyterian Church  
Dayton, Ohio

### Lauren B. Sykes

A.A.G.O., Ch. M.  
Pacific Bible College  
Portland 16, Oregon

### Harold Tower

Organist and Choirmaster  
The Church of Our Saviour  
Akron 3, Ohio

### FORMER ORGANIST OPENS REBUILT TORONTO ORGAN

Casavant Freres has completed the renovation of the organ in the Church of the Epiphany, Toronto, with a new action and a new console. The work was under the direction of Stanley D. Webb, organist and choirmaster for the last twelve years. Henry Rosevear, F.C.C.O., treasurer of the Canadian College of Organists and organist and choirmaster at the Church of the Epiphany from 1909 to 1945, gave the opening recital June 3, playing the following numbers: Overture, "Occasional" Oratorio, Handel; Prelude, Fugue and Variation, Franck; Toccata, Adagio and Fugue in C, Bach; "Old Hundredth" and "St. Theodulph," Willan; "Jesus Still Lead On," Karg-Elert; "St. Theodulph," Bach; Pastorale, Bancroft, and Finale, Symphony 1, Vierne.

Many organists from Toronto and outside points attended. The offering was donated by the church to the C.C.O. building fund.

### LAKE ERIE COLLEGE AWARDS KRAFT AN HONORARY DEGREE

Lake Erie College, Painesville, Ohio, honored Edwin Arthur Kraft with the degree Doctor of Music at commencement exercises June 17. Dr. Kraft's arrangement of Bach's "Forget Me Not" was the opening anthem on the commencement musical program. This was Dr. Kraft's second honorary doctorate.

VAUGHAN WILLIAMS' "Holy City" was sung by the choir of the First Congregational Church, Madison, Wis., May 19. Larry Vern Runkel directed and Larry Kellher was the organist.

### George Norman Tucker

Mus. Bac.  
SAINT LUKE'S CHORISTERS  
Kalamazoo

### W. WILLIAM WAGNER

Organist and Choirmaster  
THE OLD STONE CHURCH  
Cleveland, Ohio  
Recitals and Instruction.

### RICHARD WARNER, Ph.D.

Head, School of Music  
KENT STATE UNIVERSITY  
Kent, Ohio

### C. GORDON

## WEDERTZ

9344 S. BISHOP ST.

CHICAGO 20

### W. GERALD WHITE

M.Mus., F.A.G.O., Ch.M.  
ST. LUKE'S CHURCH (EPISCOPAL)  
EAST GREENWICH, R. I.  
Recitals

### JULIAN

## WILLIAMS

Mus. Doc.  
Sewickley Pennsylvania

## Westminster Choir College JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY  
Head of Organ Department  
PRINCETON, NEW JERSEY



